AN OUTLINE OF
Physical Education
FOR THE FIRST AND SECOND GRADES

ANDERSEN AND MCKINLEY

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AN OUTLINE OF PHYSICAL EDUCATION FOR THE FIRST AND SECOND GRADES

by

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and

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To

DICK McMAHAN

and

BOBBY BLACK

FOREWORD

To everyone interested in the play and education of small children this book will have a direct appeal. It combines a happy selection of material with clear and admirable methods of presentation. The method of teaching rhythms, which is one of the most outstanding values, is developed simply and logically, affording the child opportunity for natural self expression through which his imagination is stimulated, and his play becomes creative. The choice of activities in rhythms and dramatic games is original and well suited to the interests and abilities of the children. The best in music and in literature has been used, which enhances greatly the educational value of the material presented.

Those who have taught activities to older children and adults appreciate the desirability of teaching fundamental rhythms to first and second grade children. Taught at this age they acquire a knowledge of rhythm which easily becomes a basis for all further physical activities in added skill, coordination, and appreciation.

The outlines are arranged consistently and unobtrusively to economize time, to keep all the children occupied throughout the lesson, and to provide activity for the large muscle groups. The material outlined not only has freshness and variety, but is presented in such a manner as to be most suggestive to teachers with little or no specialized training as well to the teacher of Physical Education. The type lessons should prove to be of special value to those who are inexperienced in presenting this work.

One may easily take for granted that this book will be well received since it not only meets a particular need, but offers the advantage of material tested by the authors in their wide and successful experience

Louise Freer
Director of Physical Education for Women
University of Illinois.

INTRODUCTION

Children of the first and second grades do not play effectively in groups unless their activities are planned and intelligently directed, and it has been found that many teachers of these grades would welcome help in organizing the work for their play periods. Teachers who have been in classes conducted by the authors have often expressed the wish that there existed in some one book a suitable variety of the different types of activity adapted to the interests and abilities of first and second grade children.

This book has been written to meet this need, and it is hoped that it will serve as a useful guide in organizing play activities in such a way as to secure the greatest benefits from them. A program for the first two years of school has here been outlined which includes material of the types best suited for use with children of this age — i.e., Dramatic Play both with music and without music, and Games for the Playground and Schoolroom. In order to help the teacher who has had little experience in conducting play activities to secure the best results, there have been included with the material in each section, suggestions to the teacher and one or more illustrative lessons showing how best to present the activities. An added feature which will prove of convenience to many teachers is the section devoted to programs which have been outlined for a month's work at different parts of the year. It is not intended that these outlines be followed in detail, but it is hoped that they will serve as useful guides in apportioning the material, and in mapping out the amount of ground to be covered in a given time.

In all cases the activities selected are such that, if properly taught, they will engage all the children in activity for the major part of the period. The teacher must bear constantly in mind

the necessity for keeping each child in the group active during the short period usually allotted to physical education. Whenever possible the work should be carried on out-of-doors due to the greater benefits to be derived from activity in the open air. In order to encourage the formation of habits of outside exercise the children must become accustomed to taking part in activities conducted out-of-doors daily, even if weather conditions are sometimes unpleasant. As the days grow cooler the children should be dressed warmly enough to prevent their being chilled, and as has been said before, they must be kept active.

The rich associations with music and literature together with the informal mode of presentation of this material should appeal to the teacher who seeks to give training that is valuable from the social viewpoint. Not only do the children find occasion for giving motor expression to their imaginative interpretations of rhythm and story, but to each comes ample opportunity to learn the value of co-operative effort in securing ends that afford pleasure, and to develop initiative in situations suited to his growing abilities.

The authors wish to express their appreciation to the publishers who have granted permission to use material from other publications and to the students at the Illinois State Normal University who have made many valuable contributions to the book. Special acknowledgment is made to Miss Lora M. Dexheimer of Illinois State Normal University for valuable criticisms of the manuscript, to Miss Dorothy Hinman of the same institution for the rhymes which help to create the atmosphere for many of the rhythmic studies, and to Miss Lela Armstrong for help with many of the stories.

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PART I

DRAMATIC PLAY WITH MUSIC

The training in rhythm which forms such an important part of the Physical Education program for the first and second grades is given chiefly through imitation and interpretation of various familiar activities which call for movements using the big fundamental muscles. The child's imagination should be given free play and he should have an opportunity for entire freedom of expression within limits set by the needs of the group. The aim of this work is to secure free expression from the children themselves—not an imitation of the teacher's interpretation. The teacher who says, "Do this as I do it," will no doubt secure a more uniform response, and to a causual observer the results may seem better because of this uniformity, but to one who is looking for higher values this very uniformity is a serious flaw in the lesson. There is a lack of that freedom and spontaneity which alone indicates active participation in creative work.

In order to make this active participation possible the music must be of such a nature that it will suggest the activity to the children. An effort has been made to select for these rhythmic studies music that is simple enough for the children to understand and that possesses to a noticeable degree the characteristic needed to bring out the desired response in the children When differences in pitch are being studied, music is selected in which these

differences are readily discernible; where intensity is being studied a noticeable change in intensity must be shown in different parts of the music. Throughout all the studies a simple well-marked rhythm is used.

Not only is this necessary, but it is also essential that the ideas on which the movements are based should come from experiences which are common to most of the children—activities of their own or of other people, or of animals they have seen, heard of, or read about. When a certain activity has been decided upon for a lesson, and when its purpose is clearly defined in the teacher's mind, it is important that the children's imaginations be stimulated by a brief discussion, during which the children describe the actors, their movements, appearances, and whatever else will serve to arouse the desire for interpretation through physical expression.

It may sometimes be advisable to follow the discussion by working out the ideas in movement before introducing the music. Then the music is played and the children may help to accentuate the rhythm by clapping their hands, by swinging their arms by nodding their heads, by stepping in place, or by some other simple movement. Some one may use a tom-tom or a toy drum to show the accented beats. If the children do not easily grasp the rhythm of the new music, it may be well to repeat a familiar selection that has a similar rhythm and in this way the new study will be made less difficult.

After the music has thus in a measure become familiar to the children, they are all expected to carry out the idea in activity, each interpreting it in his own way. It is better when possible to have the children in an informal group rather than in a circle or in straight lines, each moving about freely as long as he does not interfere with the activities of others. Where space is limited the more formal grouping may be necessary.

Each study presented here contains an analysis of the music and a suggestion as to the type of activity that will interpret it best in order to enable the inexperienced teacher to use the outline to the best advantage. The lessons outlined have been planned for a twenty-minute period. It is usually a good plan to begin a lesson by repeating some rhythmic activity with which the children are already familiar and which will furnish brisk activity for a brief period. The new material is then presented and the children are given time to work out a satisfying interpretation

The rhythmic training of these grades is based largely on what are called fundamental movements—movements involving use of the large muscles and not requiring a high degree of coordination. Walking, running, hopping, jumping, skipping, galloping, and sliding are the simple steps which form the basis for later rhythmic training. Frequent opportunities for practice are given, and the music suited to each of these modes of locomotion should be recognized. The first few selections of the music which follow have been provided for use in giving this training.

LESSON IN DIFFERENT MODES OF LOCOMOTION

I. The teacher beats a slow even tempo on the drum or tom-tom, a tempo suitable for a slow walk. She then changes to a rapid tempo suitable for a run.

"What is the difference between the two?"

"What movement can you do while I play this?" (the slow tempo)

"What movement can you do while I play this?" (the rapid tempo)

After trying each tempo till a fairly accurate response is made to each alone, the teacher says,

"Now I may change from one to another while you are moving, and let me see if you can change as quickly as the drum changes."

The frequency with which the teacher changes from one tempo to the other will be determined by the quickness of the group in adapting their movements to the rhythm.

II. After the preliminary study "A Quiet Walk," (see page) is played, and the children are asked to respond to it in movement, first clapping or beating time, and then walking.

"What does this music make you think of?" The children will probably suggest walking to church, going to market, or walking quietly while baby is asleep.

A run (see page 13 or page 45) is then played.

"How is this different from the music we have just heard?"

The children then try this music out in movement.

"What does this music make you think of?"

The children will suggest running to school, playing tag or similar activities.

"I shall play either a walk or a run and let me see how quickly you can do what the music tells you to do."

III. A piece of music having in it both fast and slow tempo is played and then clapped out.

"What kind of beats do you find?"

(Both fast and slow beats are found.)

"What does that suggest to you?"

The children will suggest walking and running which movements will be tried out as the music is played, and after a reasonable degree of accuracy and quickness of reponse is secured the following game may be played, Fast and Slow Game.

The music last used is continued, and anyone who is not changing from a walk to a run, or from a run to a walk as the music changes, is tagged by the teacher. This child with the help of the teacher then tags someone who is following the music. This last one then takes the part of the teacher in tagging those who are not following the music. Victrola Record 18000 may well be used for this lesson.

SELECTIONS OF MUSIC FOR DIFFERENT MODES OF LOCOMOTION.

QUIET WALK.

Many suggestions will be given concerning the types of activity adapted to this music. Going calling, going to church, walking with mother, and other ideas will be suggested.

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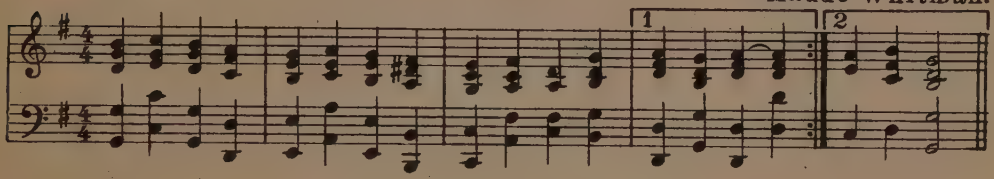
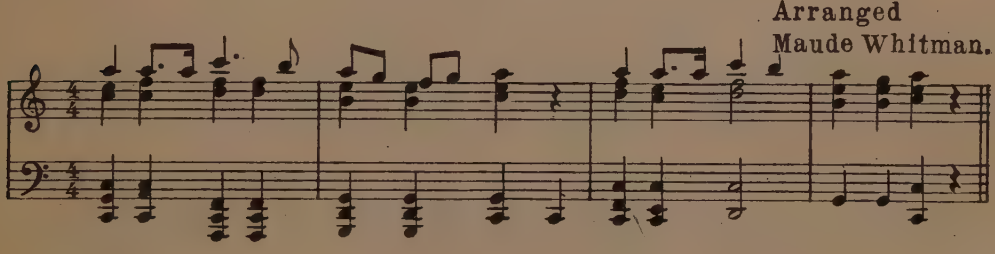
Maude Whitman.



HEAVY WALK.

This seems to indicate a very tired person walking, or a large person with a heavy tread.

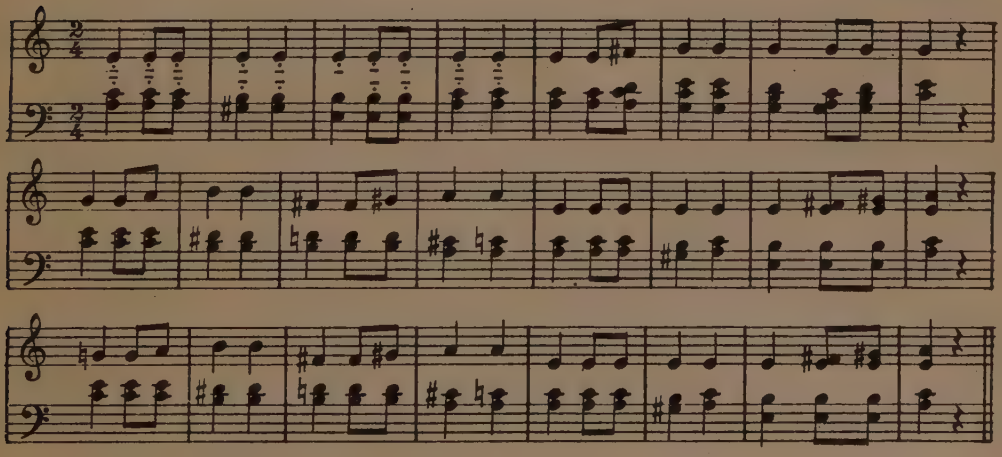
Arranged
Maude Whitman.



SLOW WALK.

The character of this music may be interpreted in various ways. It has been used for horses with a load, for boatmen, and for a slow walk.

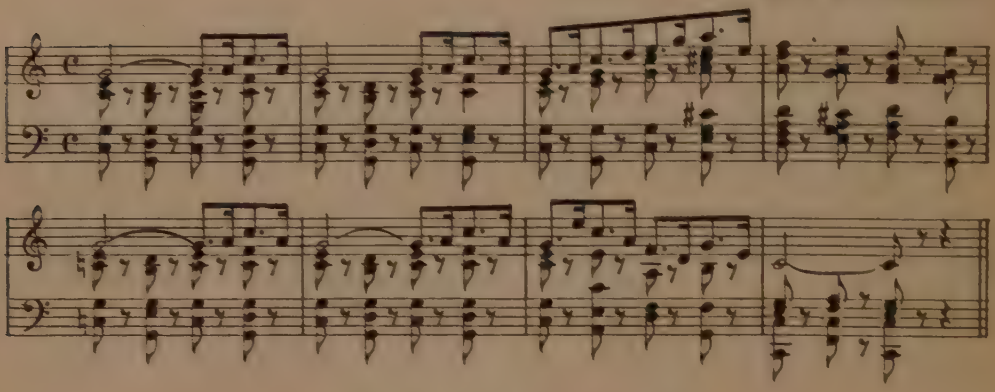
"Allegretto"
Beethoven



HOLLAENDER'S MARCH.

This music may be for a more vigorous walk or march. Suggestions such as walking to school on a cool morning are suitable

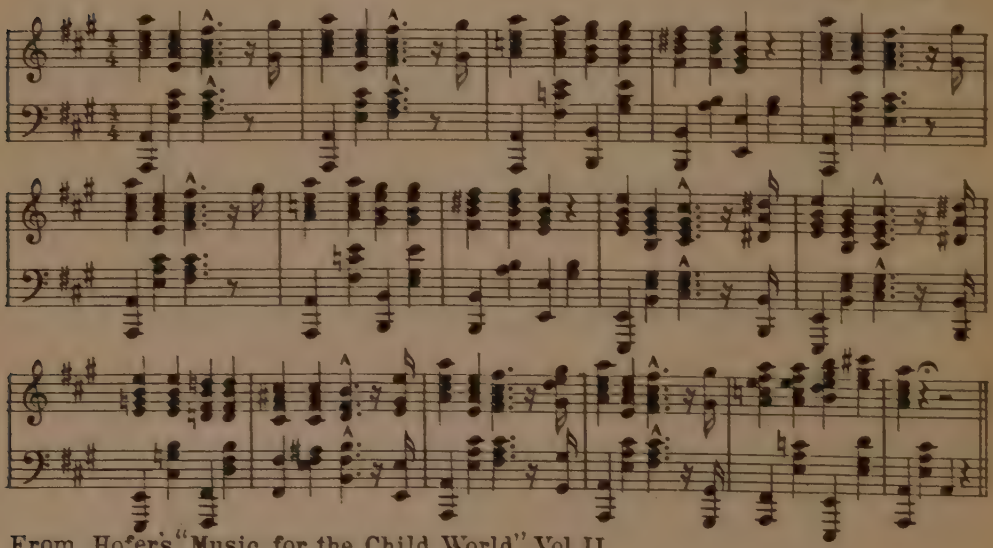
Alexis Hollaender



ENERGETIC WALK.

This is good music for a brisk walk or march, and it may be used effectively for a band that marches as it plays.

Ludwig Schythe

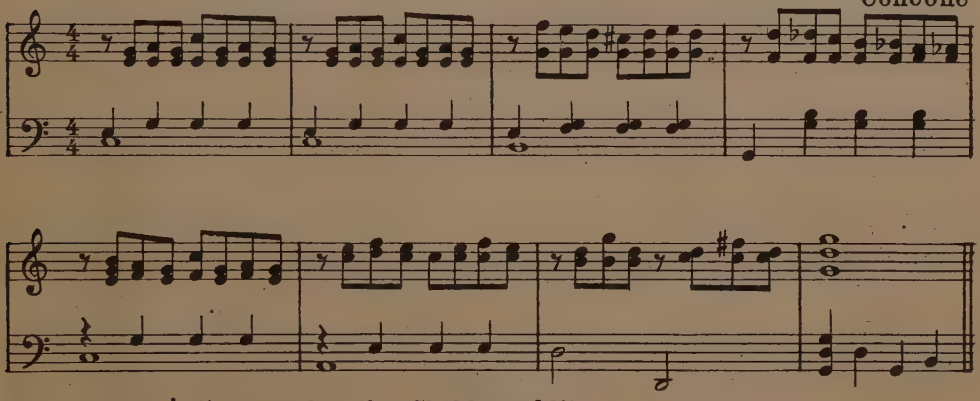


From Hofer's "Music for the Child World" Vol II
Clayton F. Summy Co. Publishers

RUN, RUN, RUN.

A variety of activities will be suggested by the children for this music.

Concone

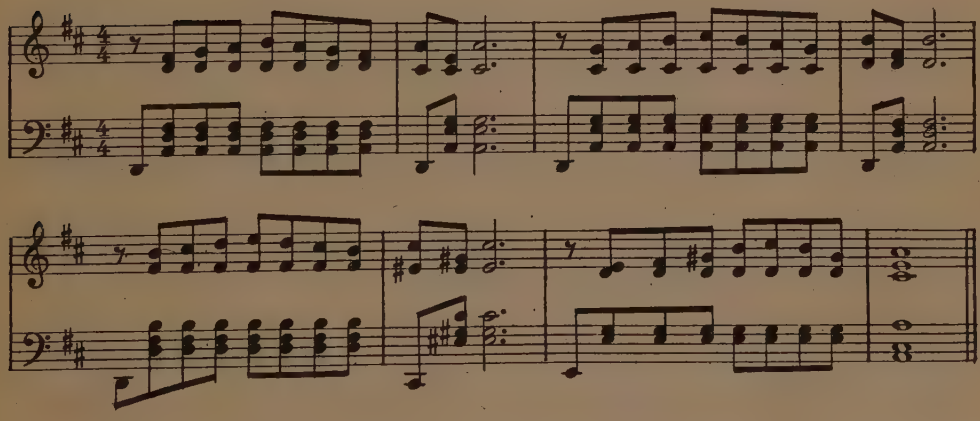


From Hofer's "Music for the Child World"
Clayton F. Summy Co. Publishers

RUN AND STOP.

A wood sprite scampering about, darting in one direction, pausing, and then going in another, may be tried with this music.

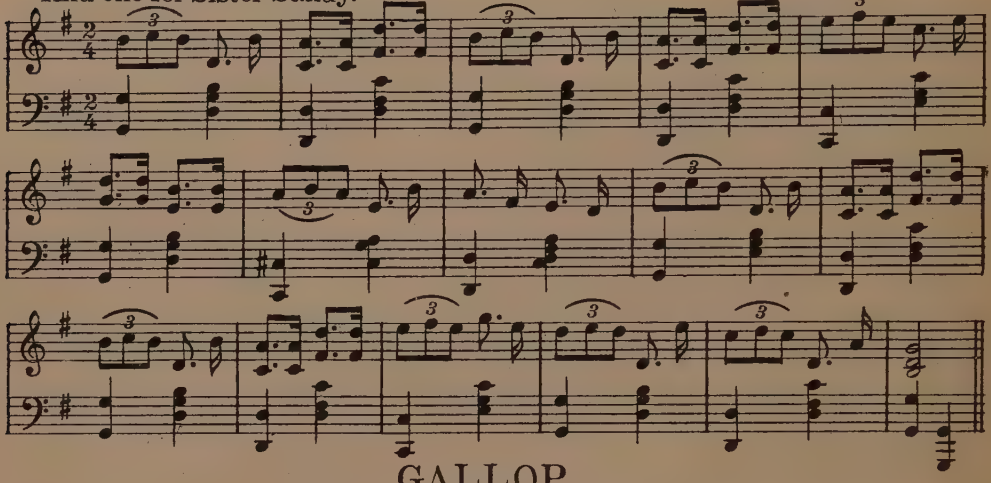
Romance J. Raff



SKIP.

Hippity hop to the candy shop
To get a stick of candy,
One for you and one for me
And one for Sister Sandy.

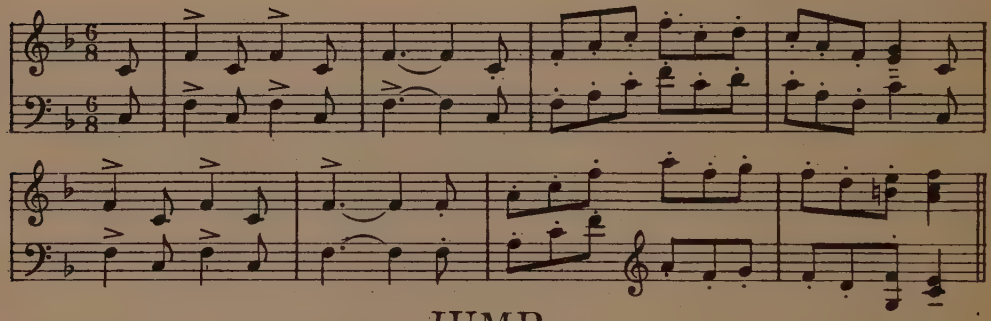
Wandaline Neiswanger



GALLOP.

The galloping of soldier's horses, or that of firemen's horses are fitting suggestions for the study.

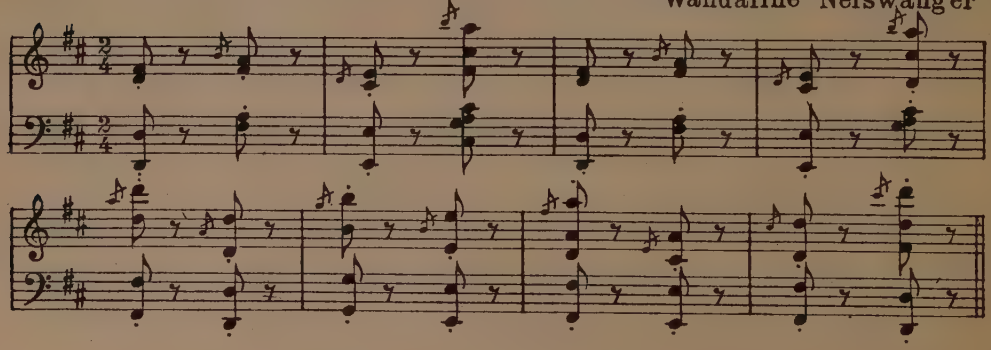
"Hunting Song"
Robert Schumann



JUMP.

The staccato notes suggest jumping rope or playing Hop Scotch.

Wandaline Neiswanger



RHYTHMS INTERPRETING MOVEMENTS OF CIRCUS ANIMALS

At the opening of school in the fall many children have quite recently experienced the joy of going to the circus. This is the time to take advantage of this store of material, which because of its recent occurrence is unusually vivid in their minds, and which offers a good opportunity for continuing a study of different modes of locomotion.

LESSON PRESENTING A CIRCUS ANIMAL RHYTHM

The Elephant

In studying any of the activities based on elemental modes of locomotion, a procedure similar to the following is used;

Step I. A discussion of the character whose qualities, attitudes, appearances, and movements are to be interpreted.

"How many of you attended a circus this summer?"

Many hands are raised.

"Were there any elephants in the circus?"

"Yes! Yes!"

"What were the elephants like?"

Different answers will be given, like these;

"The elephant was a big animal, almost three times as tall as I am."

"He was so big that he couldn't come inside a regular door."

"His head is large with floppy ears and his nose is stretched out into a long trunk."

"His legs and feet have to be very large to carry such a heavy body; even then he takes very slow steps."

"What was the elephant using his trunk for?"

Various replies like these will come from the children:

"Sometimes he was curling it up to his mouth to eat hay or to drink water."

"Out on the grounds I saw him scoop up dust and throw it all over his back."

"In the circus tent some people were throwing peanuts and the elephant caught them in his trunk."

"After the show I saw some of them hitched together pulling the tent stakes down."

"What were the elephants in the ring doing?"

The children will tell:

"Some were sitting on chairs."

"Some elephants had pretty red blankets on their backs with ladies riding on them."

"Sometimes they played in the band."

By means of such discussion the teacher has helped the children recall their pictures of elephants so that each child will be able to make his own interpretation.

"Let us all play we are elephants. We may take any of the activities we have talked about, or perhaps some of you may know of some others that you would like to show."

Step II. A study of the music as it relates to the activity called for.

"Listen to the music, what does it make you think the elephants are doing?"

"Notice how very slow and heavy it seems."

The music is played through two or three times.

"Begin clapping the rhythm as soon as you think you recognize it."

Soon the teacher will see that the children have acquired the swing from side to side, as indicated by the rhythm, when she sees some of them moving not only their hands but their bodies from side to side as they clap.

"How can we show what the elephant does with his trunk as he walks?"

The children will probaby suggest swinging one arm down in front or clasping hands and swinging both arms.

Step III. A dramatic interpretation of the study through the application of the activity to the music.

"This time each of you take the elephant walk with the music."

Where individual help is needed the teacher will make such sug - gestions as, "This elephant isn't swinging his trunk; perhaps he doesn't have one. Stop and clap the music out again, Mary."

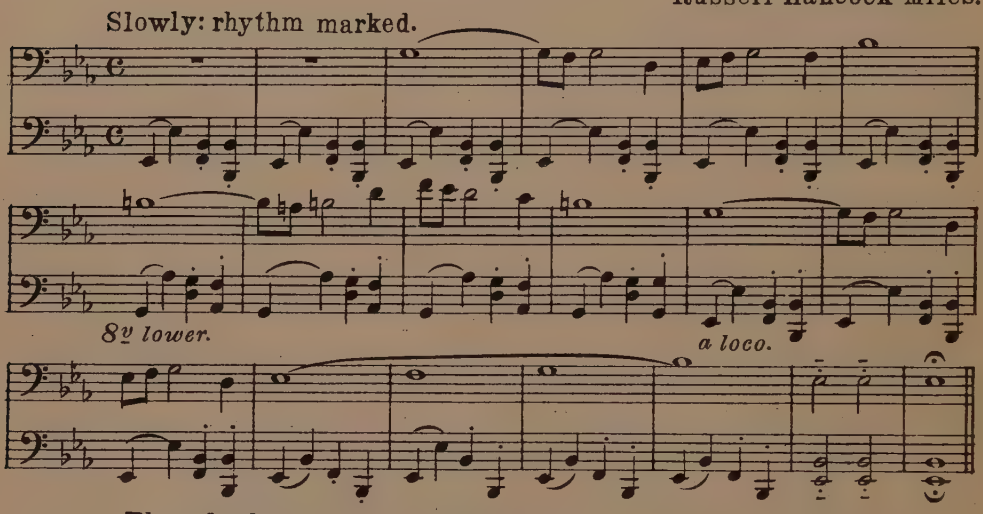
After securing accurate responses to the simple walk, the teacher will suggest that some of the other activities the children have given be tried out. There may be a parade with the best elephant as the leader. Some of the children may throw peanuts to the elephants, or they may suggest stunts that they might perform for the circus ring.

When the teacher sees some new activity, she may encourage the more unimaginative children to try it by suggesting, "I know there are some small elephants in this circus, because I see someone taking short steps. Here is a nice old elephant who lifts each foot as though it were very, very heavy."

A number of other activities may be tried out as suggested by the children.

ELEPHANTS.

Russell Hancock Miles.



The elephants come lumbering,
A lumbering, a lumbering,
With their big trunks a swinging,
Swinging, swinging.

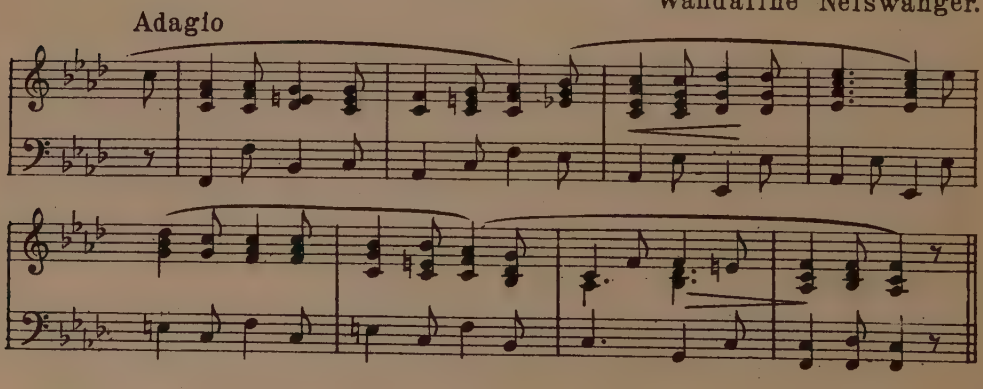
First up and down, and up and down,
Then all around and all around,
For peanuts they are seeking,
For peanuts seeking.

Dorothy Hinman.

MUSIC-- The music has a distinct slow heavy swing.

CAMELS.

Wandaline Neiswanger.



A bumpy, lumpy, humpy camel,
Walks so very slow
How cautiously he lifts his feet
As though they hurt him so.

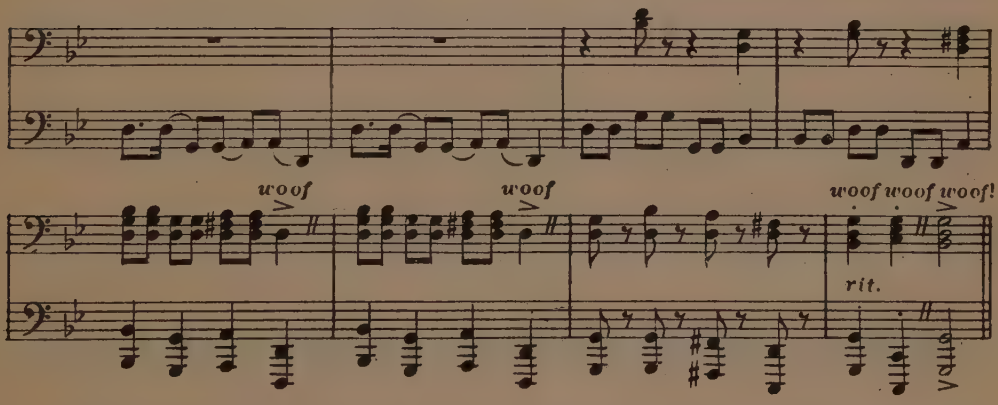
He's loaded down with many things
From far off unknown land.
When at last he finds a resting place
He'll sit as carefully as he can.

Dorothy Hinman.

MUSIC -- The music has a slow but smooth rhythm. There is an up and down pattern to the melody which indicates the movement of the hump, with the long neck and head stretched forward and held very erect. The music ends with slow low notes, giving the camel a chance to be seated carefully the second time it is played.

BEARS.

Arranged by
Wandaline Neiswanger.

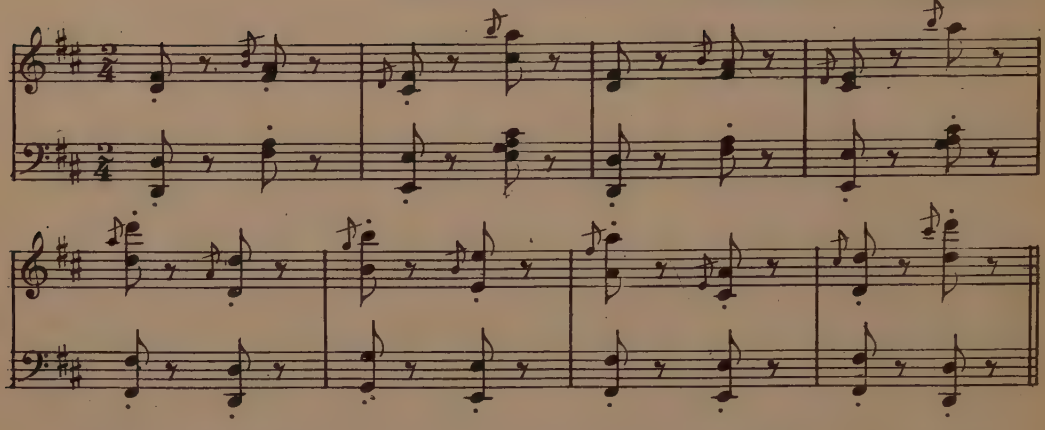


The bear has a clumsy body with short legs. His large head overburdens a long thick neck. Whether walking on all fours or in an upright position there is an even sway of the whole body from side to side.

MUSIC -- The music is slow and heavy and pitched quite low. There is a swinging pattern to the melody with an occassional sharp note indicating a "Woof!"

KANGAROO

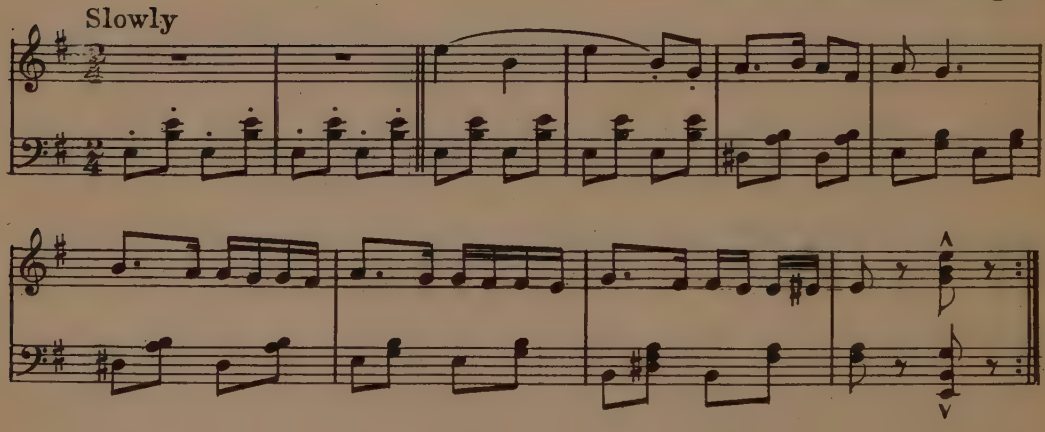
Wandaline Neiswanger



The kangaroo can take a long sturdy stride with his hind legs which are held wide apart, giving him a firm base. His small forelegs are held up in front, because he uses them very little.

THE CLOWN

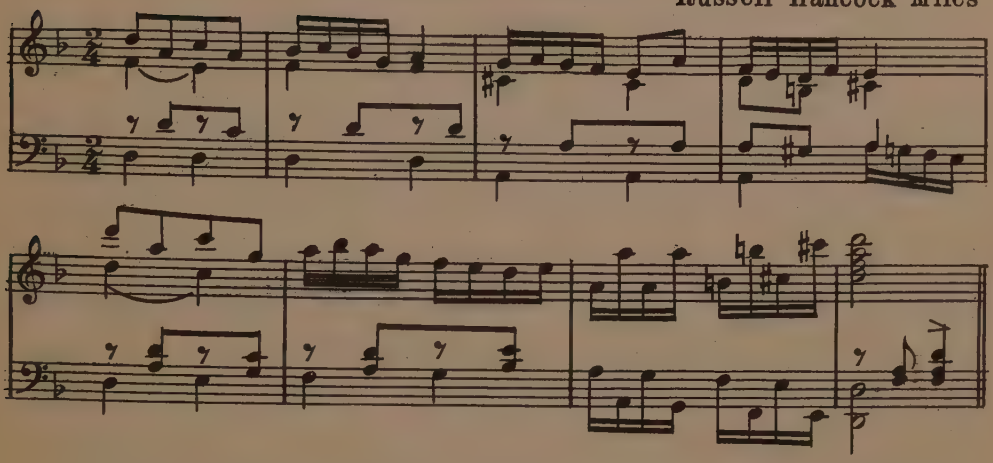
Wandaline Neiswanger



The clown receives much applause with his clever tricks from the audience. "Sometimes up, sometimes down, sometimes neither up or down."

INDIAN PONY

Russell Hancock Miles

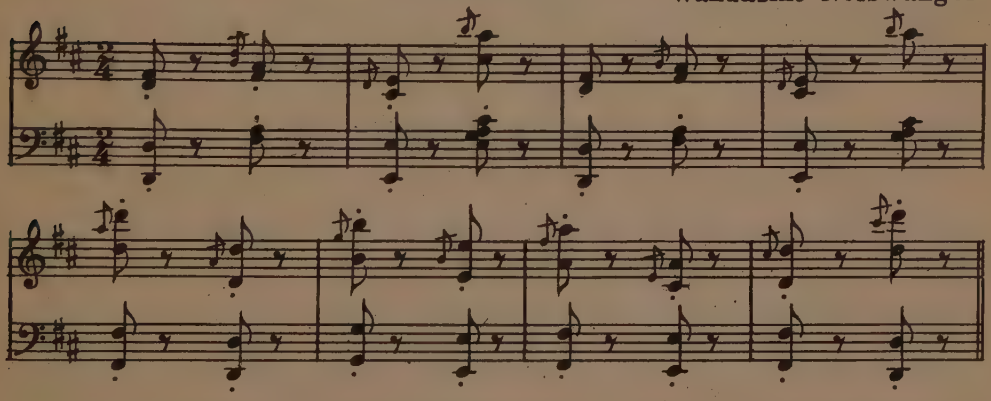


Although Indian ponies are small they have just as much spirit and energy as larger horses do. Their manes fly gaily as they take a light quick run, moving as softly as if they were on their toes.

MUSIC –The music is very fast and pitched high. The staccato notes portray the light running steps of the pony.

MONKEYS

Wandaline Neiswanger

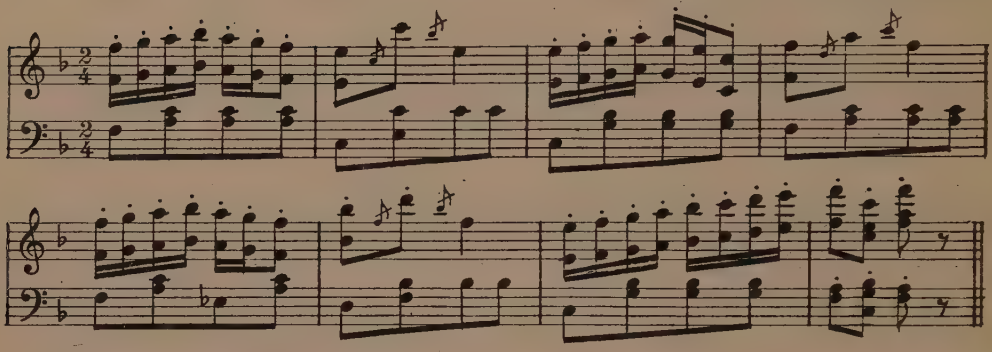


The monkey is a very clever animal. He can move his head very quickly and blink his eyes at you. Sometimes he will take a quick step toward you and then shrug his shoulders and jump away on his very long legs.

MUSIC--The music starts out with a quick step followed by three light jumps. This is repeated. The heavier chords which follow indicate the energetic leaps.

HIGH STEPPING HORSES

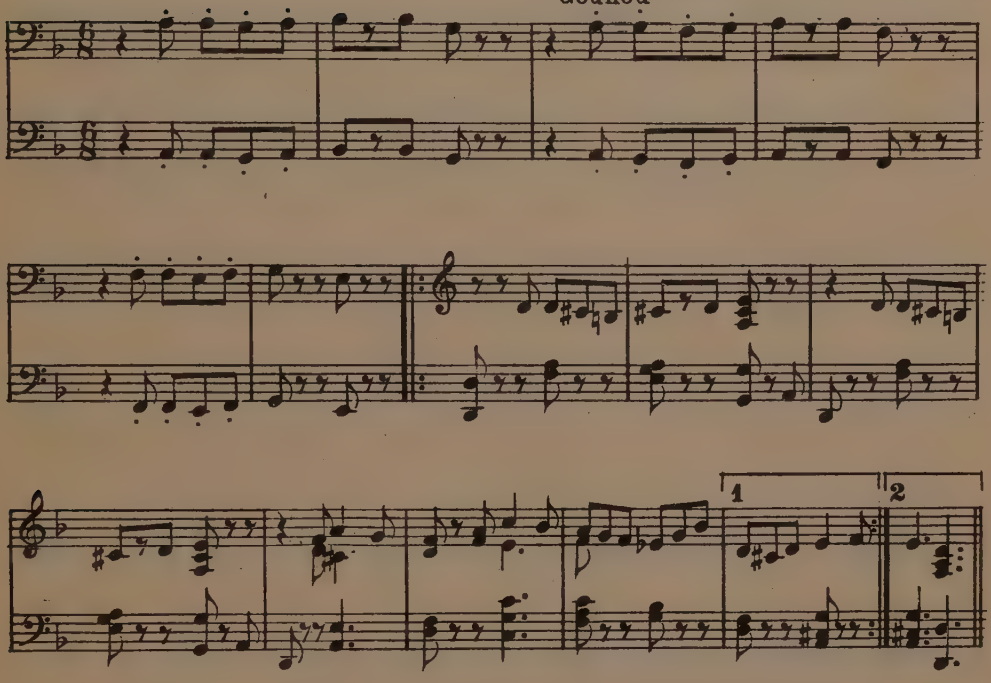
Russell Hancock Miles.



The gayly-plumed steeds prance proudly in the circus parade. Their heads move forward and backward as if they were trying to make the plumes which they wear dance, too.

MUSIC-- The music has rather a staccato effect which helps the horses to raise or lower their heads with each step. It is played moderately fast.

"Funeral March of a Marionette"
Gounod



"The Circus Day Parade"

This poem may be found in the James Whitcomb Riley Bibliographical Edition of the Complete Works of Riley which is published by Bobbs-Merrill Company Indianapolis, Indiana

After making a study of the circus animals, the children will be anxious to organize a parade led by the band and band master. Each child will decide upon the part he wishes to take. If he is to be a member of the band he will choose his own instrument. Each group of animals will decide its own particular formation, and the class as a whole will determine the order of the groups in the parade.

MUSIC--The music has a fairly slow rhythm which is suitable for the band music and can also be adapted to the activities of the various animals.

THE CIRCUS.

After the parade, the performers will go inside the tent, which is the corner of the room, and plan their own stunts for the performance in the ring. This planning will test their ability to interpret what they have seen in a circus and to fit it to the music previously used for the different animals The teacher must remember that if she is to give an opportunity for development of initiative she must give only an occasional suggestion. Each group must be ready to recognize its own music in order to know when to come forward and to perform while going around the ring two times.

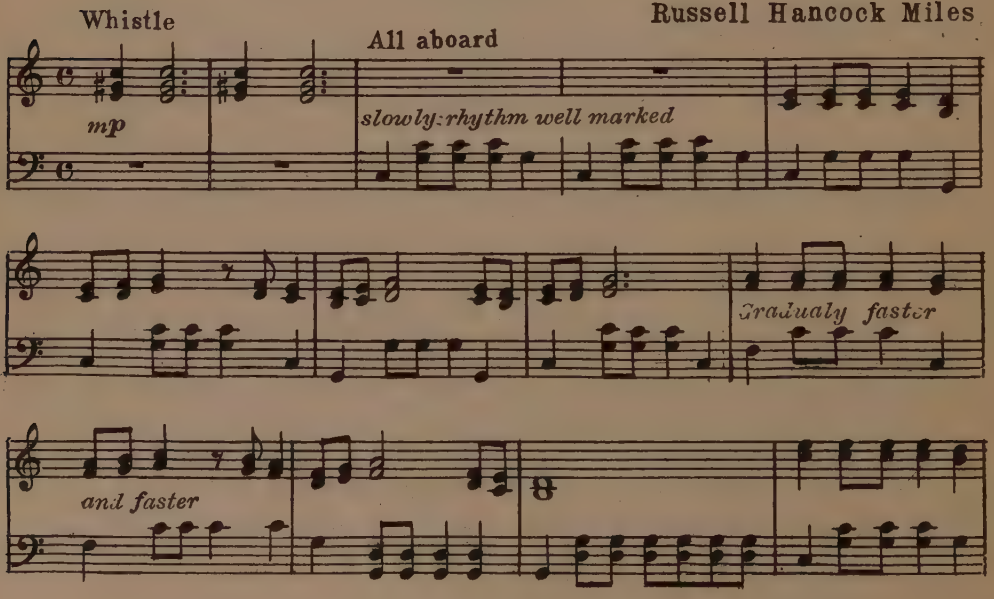
At the end of the group performance, the members will assume their original positions in the tent.

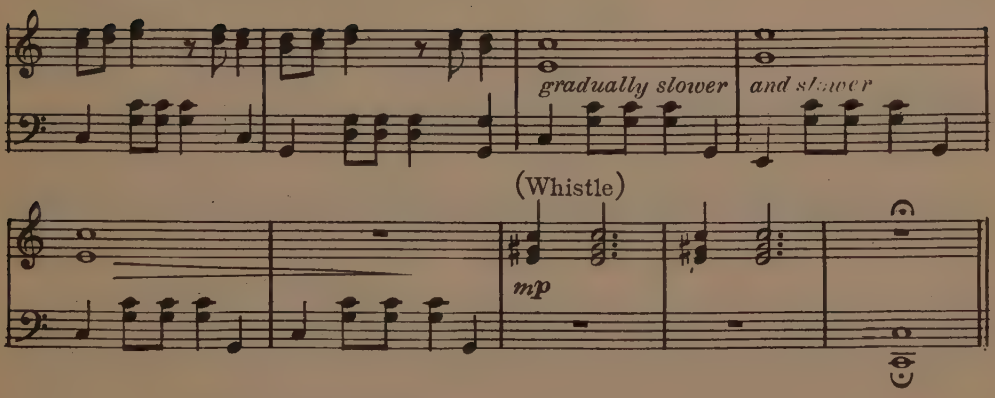
RHYTHMS INTERPRETING MOVEMENTS OF TOYS.

Near Christmas time interest is centered on thoughts of new toys and enthusiam is created by dramatic activities associated with a toy shop.

TRAIN.

Russell Hancock Miles





Chug, chug, chug, chug,
Through that tunnel I must go.
Choo, choo, choo, choo
Choo, choo, choo, choo
Choo, choo, choo, choo
Now I'm through, now I'm through
Thought I could,
Thought I could.

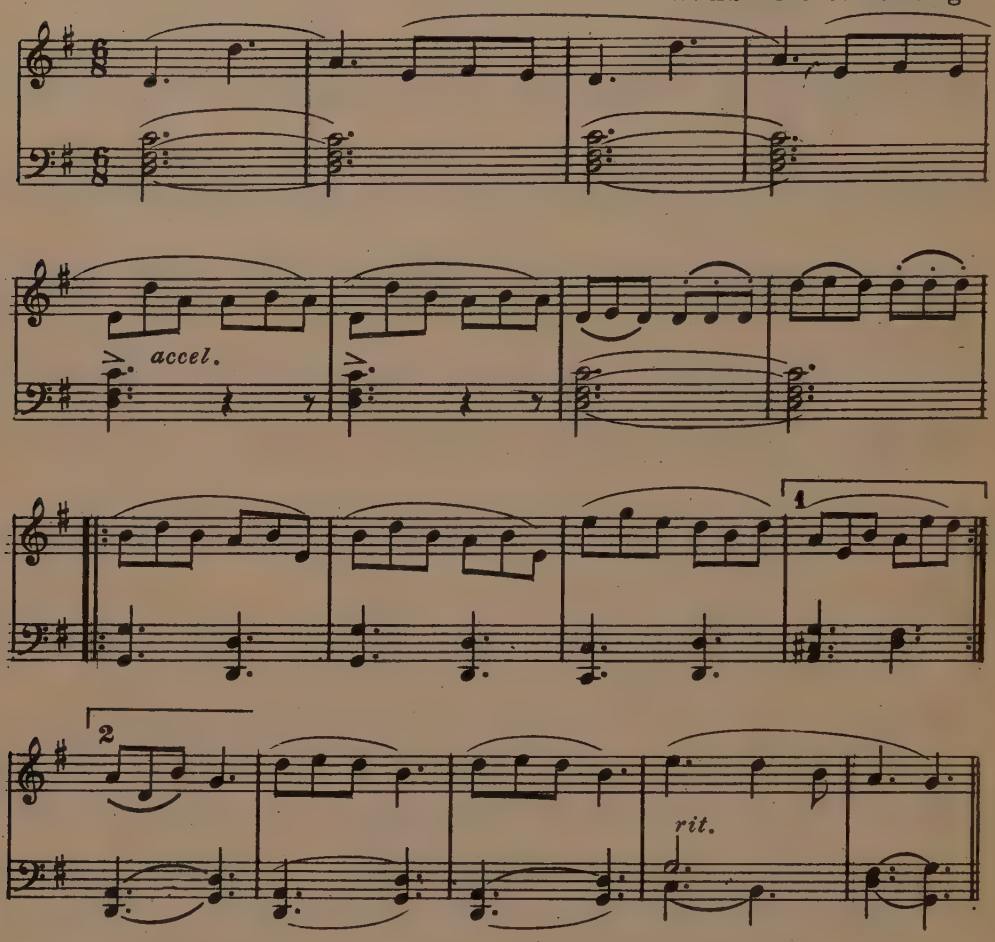
Dorothy Hinman

The train starts quite slowly with a chug, chug and puff. Gradually it moves faster and faster until it is going through a tunnel at terrific speed and slowly quiets down again until it is still. Each child will represent some part of the train, then the different parts are joined by having each child place both hands on the shoulders of the child in front. In order to avoid a wreck there should be not more than four or five in each train. The tunnel is formed by two children who arch their arms across the track.

MUSIC--The music starts slowly, gradually increases in speed, and then gradually slows down again to a stop.

THE MERRY-GO-ROUND

Wandaline Neiswanger

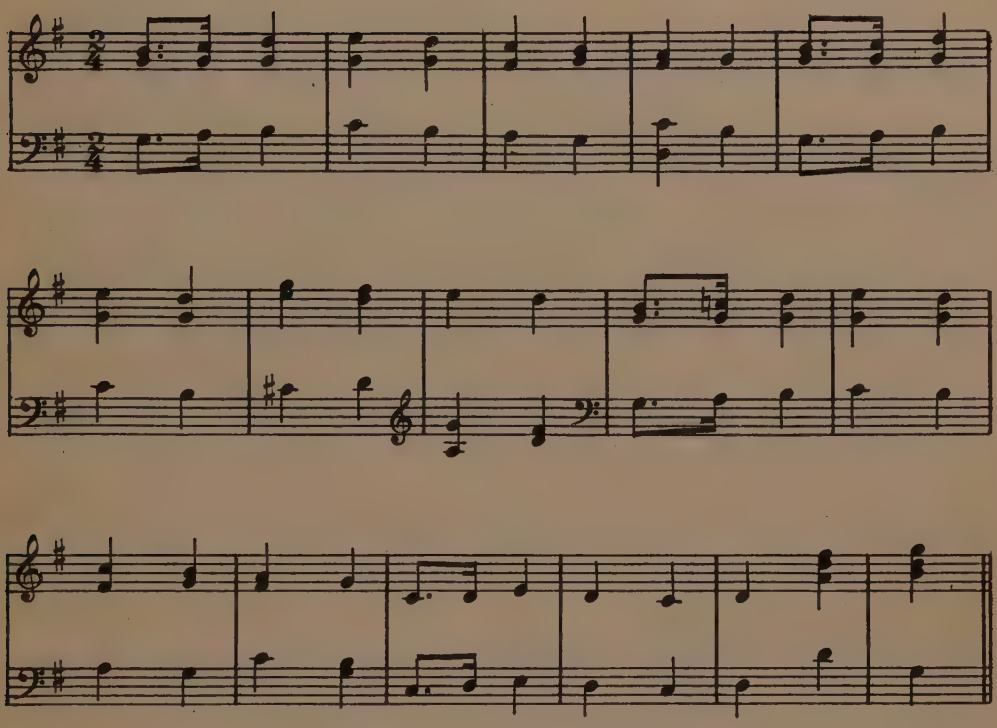


A funny little man gives the signal, and with a squeak and a lurch the merry-go-round slowly starts. There are ponies and horses galloping friskily along, with the sedate carriage horses smoothly and calmly following. With a whirl of color and noise the ride reaches the height of speed; then at a cry from the organ there is a gradual slowing down. The children join hands in circle formation, as they follow the tempo of the music.

MUSIC--After a few starts and pauses there is a fast even swing which gradually slows down again. The monotonous bass represents the organ.

TIN SOLDIER

"Soldiers March"
Schumann

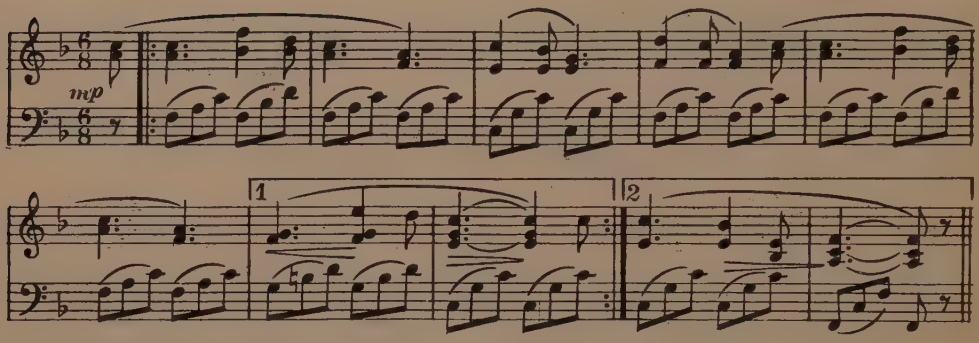


"There were once five and twenty tin-soldiers. They shouldered their muskets and looked straight before them. Their uniforms were red and blue and very splendid." (From Hans Anderson's "Steadfast Tin Soldier.") The children represent the mechanical movements of the tin soldiers by holding the body quite rigid and keeping the knees stiff as they walk. An exaggerated posture should be prevented by asking the children to be as tall as possible.

MUSIC--There is a marked staccato marching rhythm.

ROCKING HORSES.

Wandaline Neiswanger.



Our new rocking horses, trotty-tree, trotty-tree,
Go backward and forward trotty- te -ree,

Our old rocking horses hob-te-hoy, hob-te-hoy,
Go backward and forward hob-ble-te-hoy.

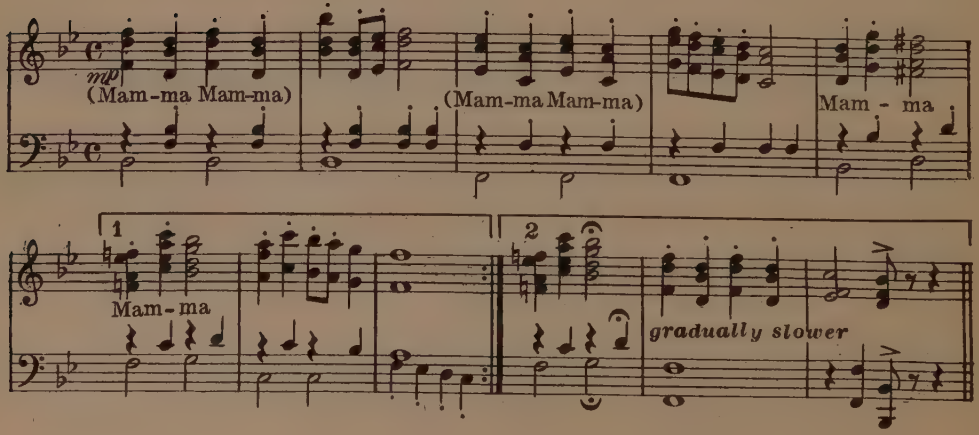
Dorothy Hinman.

"Perhaps the rocking horse is dappled grey with white mane and tail and nice red rockers for its feet. Our feet make good rockers if we place one foot forward and then change our weight from one foot to the other."

MUSIC -- The music is moderately slow with a forward and backward pattern in the melody.

FRENCH DOLL.

Russell Hancock Miles.



Here comes our little French Dolly
In laces and ribbons, oh so fine
She's just as stiff as stiff can be
And she walks so jerkily.

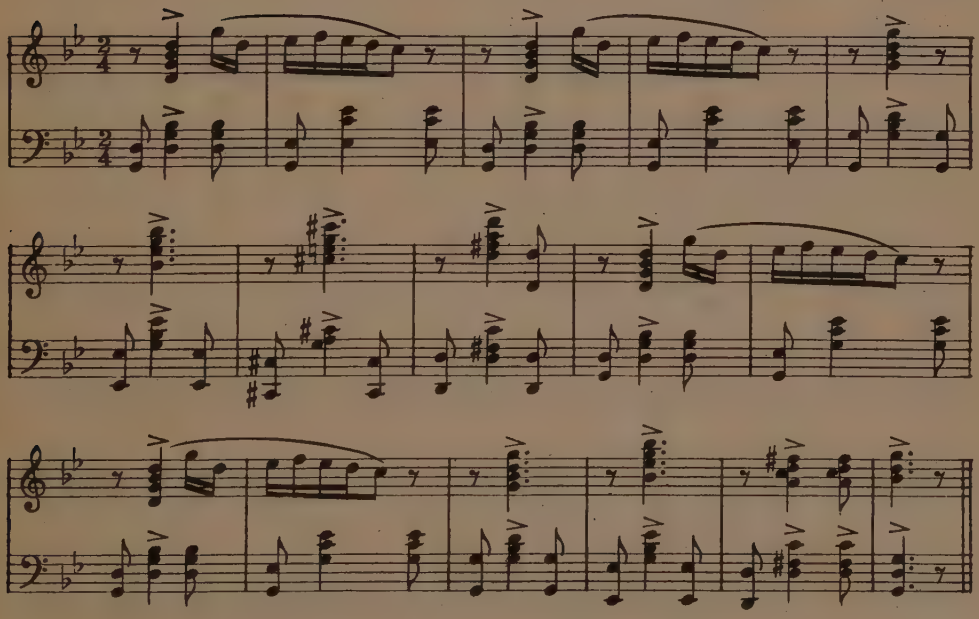
Her head she nods, and says, "Mamma."
Both arms move, and she says, "Mamma
I'm as tired as tired can be,
Mamma, Mamma, Mamma, Mamma, Ma - - - - -"

Dorothy Hinman.

When the spring runs down she can no longer walk or even stand erect so she topples over in a heap.
MUSIC -- The music is moderately fast with the notes very staccato. The unwinding of the spring is suggested by a succession of notes working down to a lower pitch.

JUMPING JACK.

Wandaline Neiswanger.



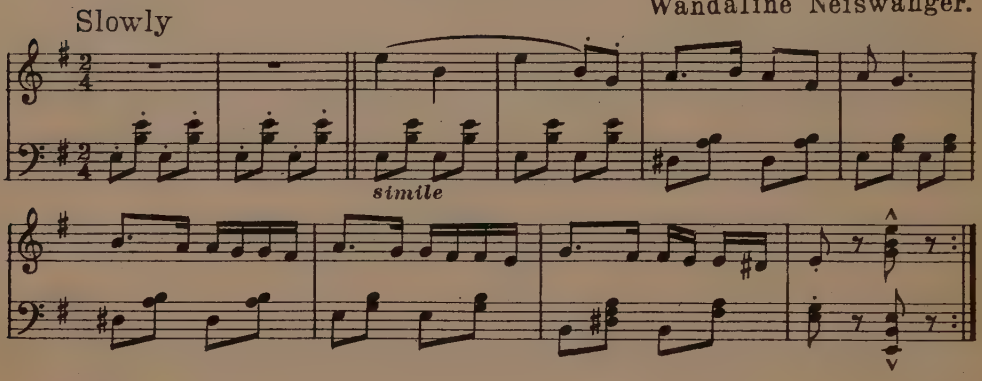
"He's a funny fellow in striped gown,
You just will have to hook him down."

When the string is jerked the jumping jack springs up quickly and his arms and legs suddenly shoot out at the sides. Sometimes he is pulled quickly several times in succession as indicated by the music.

MUSIC - - There is a sudden loud note followed by several fast soft ones which indicate the jump and then the collapse. This is repeated and followed by a succession of loud notes or jumps which occur at the end.

RAG DOLL.

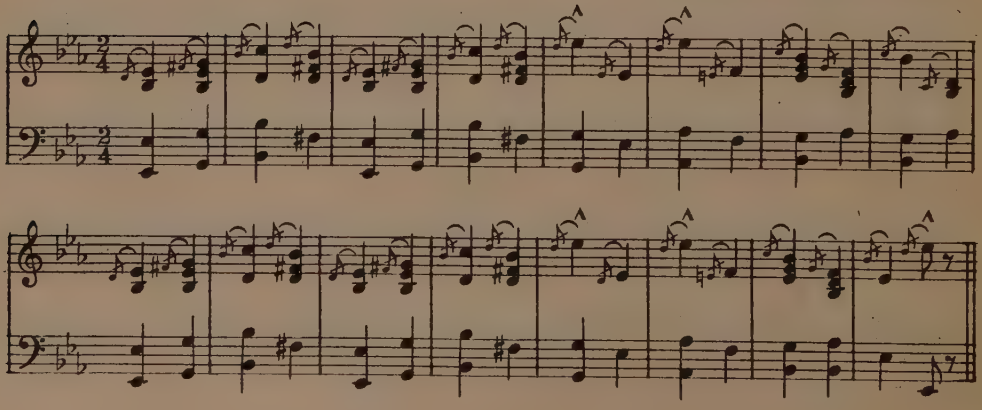
Wandaline Neiswanger.



The rag doll is a very limp, loose-jointed individual, who has great difficulty in maintaining her balance. Her mop of red hair gets thrown about carelessly as do her arms and legs, and her back doesn't know which way to lean. Finally she falls in a heap to the floor.

BALL.

Wandaline Neiswanger.

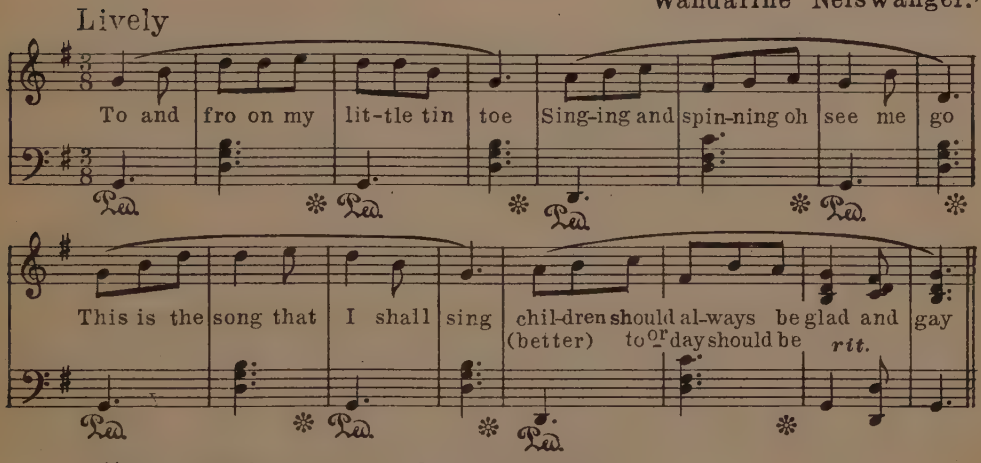


This is a nice bright red rubber ball that bounces and bounces and occasionally jumps almost out of sight.

MUSIC - - There are several short quick notes which are the small jumps gaining momentum for the big jumps which follow on the high pitched notes.

TOP

Wandaline Neiswanger.


Lively
To and fro on my lit-tle tin toe Sing-ing and spin-ning oh see me go
This is the song that I shall sing chil-dren should al-ways be glad and gay
(better) to-day should be
rit.

"To and fro on my little tin toe
Singing and spinning oh see me go!
This is the song that I shall sing
Children should always be glad and gay."

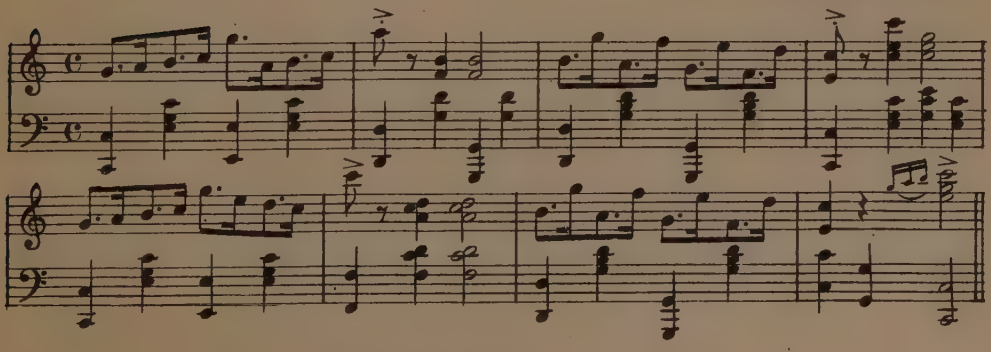
From Carolyn Sherwin Bailey's
"Tell Me Another Story"

Copyright by Milton Bradley Company, Publishers

MUSIC - - The music is played quite fast suggesting the whirr of the top followed by a ritard as it gradually runs down.

JACK IN THE BOX

Russell Hancock Miles.

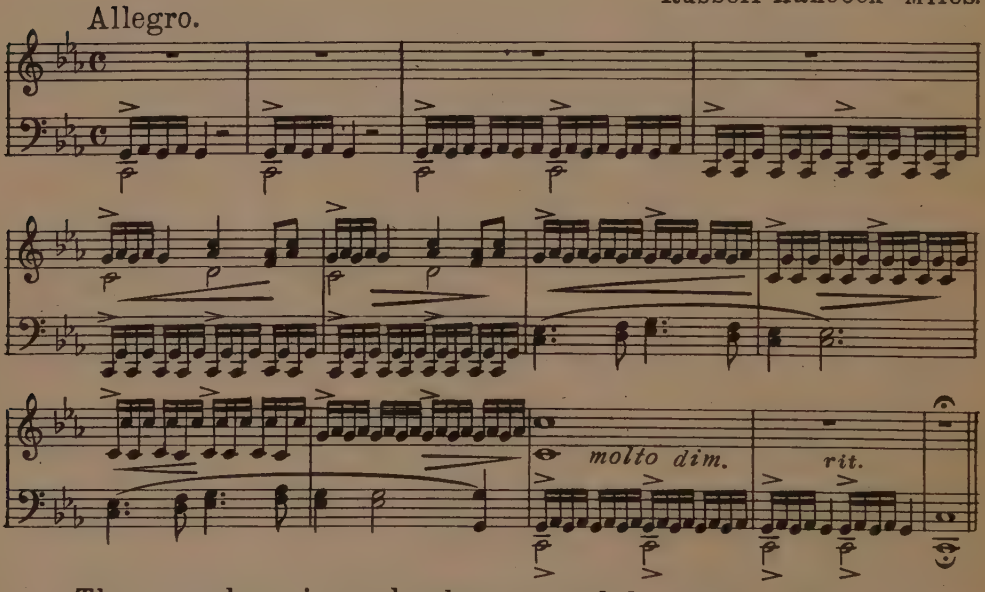


The grotesque looking Jack pops out of the box at the most unexpected times. Then he must be pushed down, but no sooner is he let go than he is up again.

MUSIC - - The music is moderately fast with a decided emphasis on the chords which indicates the jumping up followed by a group of quiet notes which suggest the jerky movement of being pushed down again. On the loud note at the end it seems to be up to stay. The children might work in groups of twos. The one in front who is the jumping jack is squatted down on the floor. When the loud chord is played he jumps up and remains with arms in outstretched position until his partner gently pushes him down by placing his hand on the top of Jack's head.

AEROPLANE.

Russell Hancock Miles.

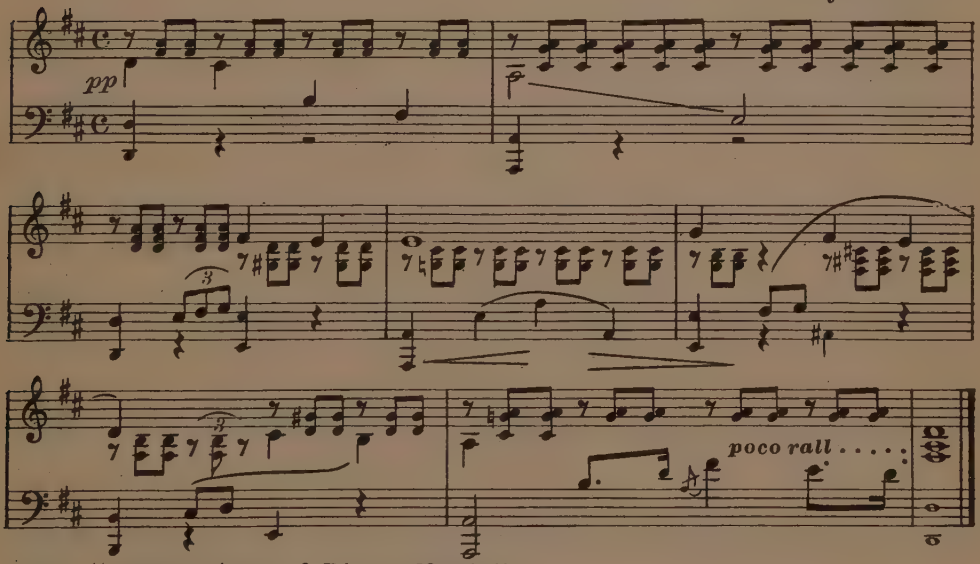


The aeroplane is a slender, graceful, noisy machine. A few turns of the propeller, a burst of noise, and it begins to glide along on the ground until enough speed is gained to lift itself into the air. As greater height is reached a tail spin or a few nose dives may be attempted; as the end of the flight approaches, it will swoop down to the ground like a large bird with its wings fully extended.

MUSIC - - The first part of the music is quite slow, but it gradually increases in speed until it is quite fast and then gradually slows down to a stop. The accented notes at the beginning suggest the cranking of the propeller with the children down in a squat position. The light running notes which follow show that the flight has started. The children extend their arms straight out to the side and as the music increases in speed they come up to tiptoe position with the arms still extended. The accented notes suggest a nose dive followed by a tail spin. As the music decreases in speed the body is ready to resume the squat position at the finish.

CHRISTMAS CANDLES

"Simple Aveu"
By F. Thomé.



From "Masterpices of Piano Music"
Mumil Publishing Co.

The Christmas candles stand quite tall and stately on the Christmas tree. Too soon for them, some one comes along and lights them. The little flames jump and flicker about, and gradually the tall candles begin to droop. They droop and droop and droop until finally there are only little pools of melted tallow left.
MUSIC - - There is quite a slow, subdued melody. The high pitch gradually changes to the low as the candle diminishes in size.

After a study has been made of the various toy rhythms, the children will delight in having a toy shop. The toys are arranged in neat rows back of an imaginary counter. The store keeper and the buyer may be chosen by the children. When the buyer asks to see the assortment of toys, each group will come forward and perform its activity as the music is played. This is an excellent test since no toy will be purchased unless it is capable of following the music correctly. The toys which are not accepted are put back on the shelf, and they are given another trial later. This activity may be continued by having the express man call for the toys that have been selected. No toy is to respond until its particular music is played. The purpose of this exercise is to train the children to respond quickly and correctly to the music. In order that each child may become equally familiar with the various pieces of music, he is given an opportunity to impersonate different toys.

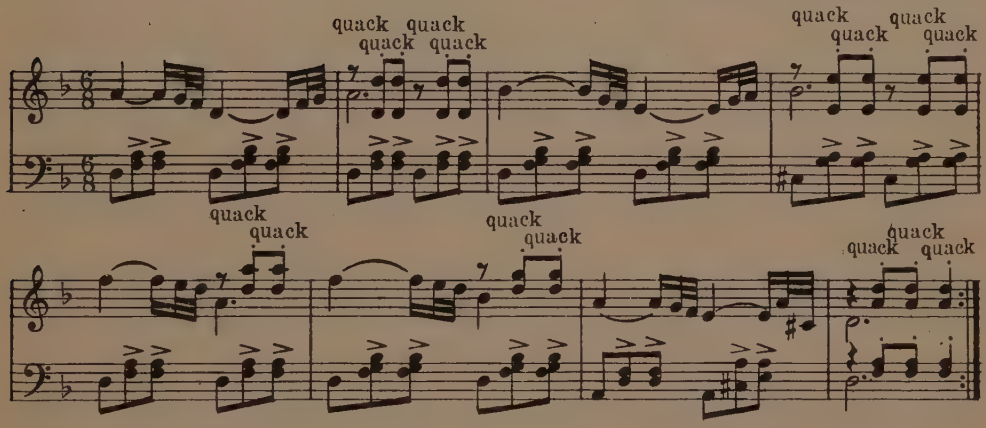
This story may be continued to good advantage by having the buyer receive his toys at home and arrange them on the Christmas tree. Of course the candles must be there to lend their splendor. They gradually diminish until they are entirely melted and in a little heap flicker out. In the darkness the toys think they are back in Toyland and demonstrate their activities as their music is played. The morning light, however, frightens them back and then they are quite securely located in their places on the tree.

RHYTHMS INTERPRETING MOVEMENTS OF ANIMALS FROM BARNYARD WOOD AND FIELD.

The activities of all animals of the barnyard, wood, and field are of great interest to children, and rhythms representing movements of these animals offer an unfailing source of material for dramatic play.

DUCKS.

Russell Hancock Miles.



Quack, quack, quack, quack,
Quackity, quack.
Big, old, fat ducks that walk so fine
Waddle, waddle, waddle, waddle,
Wad - dle - o
All in a long, straight line.

Quack, quack, quack, quack,
Quackity, quack.
We dip our beaks into the pond
Lift up our heads and hold them still
While the water trickles down.

Dorothy Hinman.

MUSIC - - The music has a moderately slow even rhythm that suggests a waddle.

CHICKENS.

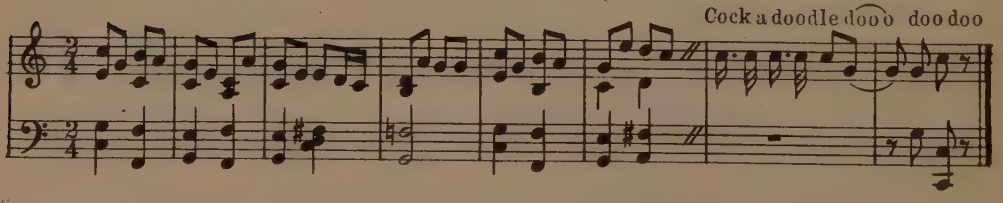
Wandaline Neiswanger.

The little chickens run here and there. When the mother hen calls, "Cluck! Cluck!" they all run and nestle up close to her. If someone comes to feed them, they run and peck around and scratch until there is nothing left. Occasionally there is a quarrel over a worm.

MUSIC - - The music has a very exciting running rhythm. There are the notes of the treble clef for the little chickens and then the low notes for the mother calling them to her. They run away again and she calls them back; then someone comes to feed them and there are the quick running notes which indicate that the chickens run away without another thought of their mother.

ROOSTERS.

Wandaline Neiswanger.

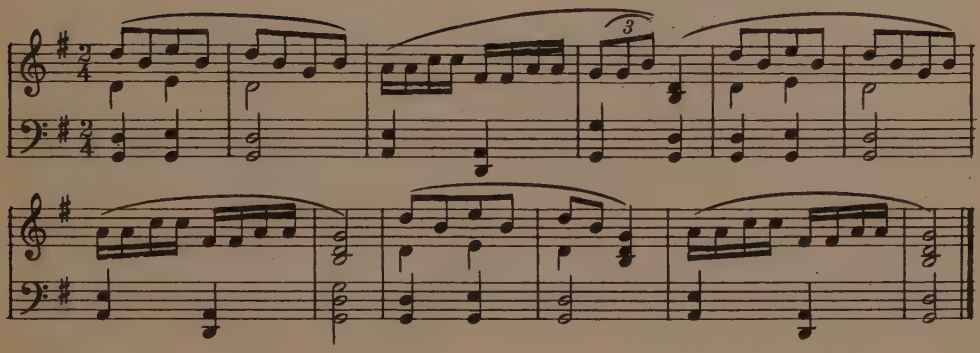


How the cock loves to show his superiority among the rest of the chickens. When something goes wrong he expands his chest, throws back his head, and calls "Cock-a-doodle-doo," until his throat is ready to burst.

MUSIC - - The slow, even rhythm suggests the proud strut followed by very quick, emphatic notes for the call.

TURKEYS

Wandaline Neiswanger.



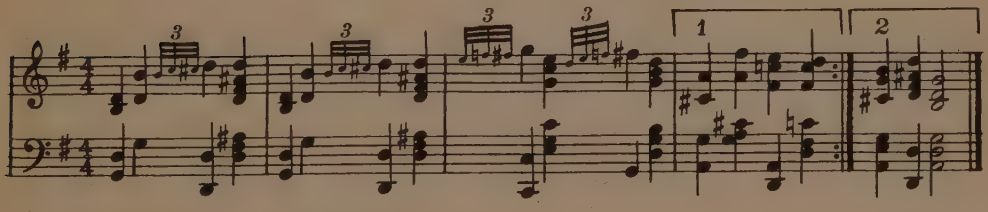
Very proudly struts the turkey
Gobble-gobble, gobble-gobble,
How d' you do?
Spreads his fan tail
Wide behind him
Gobble-gobble, gobble-gobble, goo
Backward, forward; nods to you
Gobble-gobble, gobble-gobble, goo.

Dorothy Hinman.

MUSIC - - There is a slow, stately rhythm in the music interrupted by an occasional "gobble-gobble." The children might be in a squat position dragging their hands along at their sides to represent the wings with the swishing noise that they make.

PEACOCKS.

Wandaline Neiswanger.



O my goodness
Gracious sakes,
The peacock
Is opening his fan.
You never saw

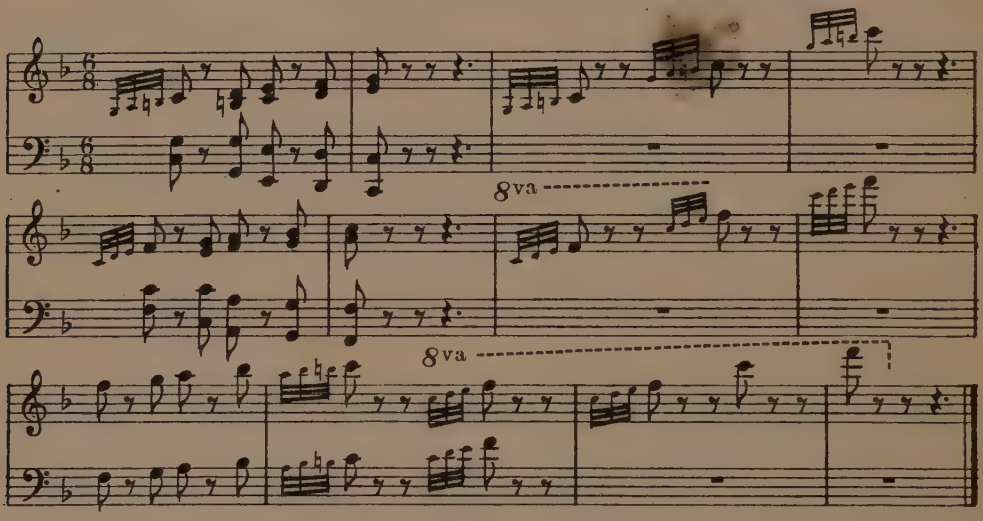
Such a sight in your life!
He's showing it off
In front of his wife.
And shaking himself
As hard as he can.

From "The Menagerie"
by Mary Britton Miller
By permission of the
MacMillan Company. Publishers.

Of course, the peacock is proud of his brilliantly colored feathers, and quite often he will give a haughty twist of his head from side to side as if to say, "Look at me!"
MUSIC - - The chords are played rather slowly for a stately walk followed by the triplets which suggest that the peacock tilts his head up in the air and looks around to see if any one is appreciating his beauty.

RABBITS.

Walter Grimm



Timid, funny, brisk little bunny,
Winks his nose and sits all sunny.

From "Sing Song"
by Christina Rosetti.
By permission of the
MacMillan Company, Publishers.

The rabbit has long ears, a little pink nose, and a small white spot for a tail. He hops and skips along, and sometimes stops to wiggle his ears and wrinkle his nose.

MUSIC - - There are three hops followed by several quick little notes wich suggest that the rabbit is wiggling his ears; then there are three more hops and another stop.

THE SQUIRREL.

Arranged from Stephen Heller.
Wandaline Neiswanger.

The squirrel frisks along the branch of a tree and then stops to see if any one is following him, or perhaps jumps to another branch and scampers on. If he is on the ground, he may run and pick up nuts and then rush back up the tree with his cheeks bulging full of them.

MUSIC - - There are rapid light runs followed by a sudden pause. At the end there is a series of quick notes that suggest jumping.

THE GRASSHOPPER.

The music "The Ball" is found on page 30

The brownish green grasshopper with his long arms and extremely long legs, hops from one blade of grass to another and then perhaps quite suddenly takes one or two high leaps up to the tiptop of a cornstalk.

FROGS.

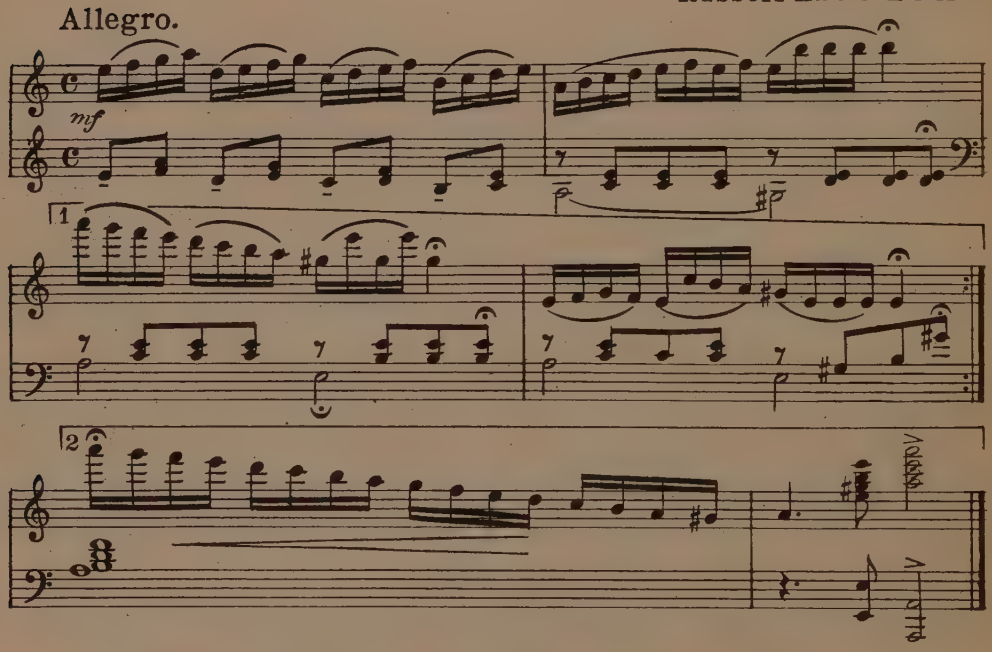
Wandaline Neiswanger.

Although the frog cannot compete with the grasshopper, he is a very good jumper nevertheless. When in a crouched position, his hind legs are wide spread and then with a leap all four legs are stretched out at full length.

MUSIC--The jerky rhythm suggests the jump. Two notes indicate one jump.

FIELD MICE.

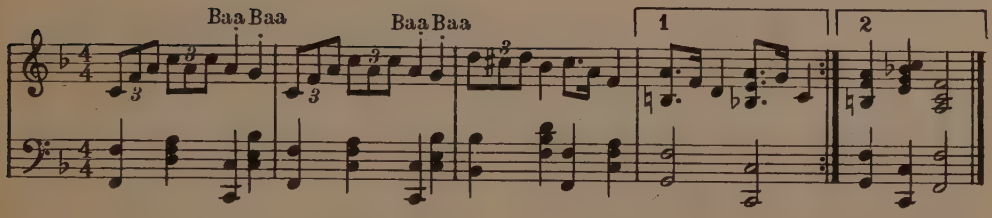
Russell Hancock Miles.



The tiny field mouse scampers in and out among the blades of grass and over the plowed ground. If he is frightened, he will sit upon his haunches, quite still peer cautiously around and then like a flash dart down into his hole

LAMBS.

Wandaline Neiswanger.



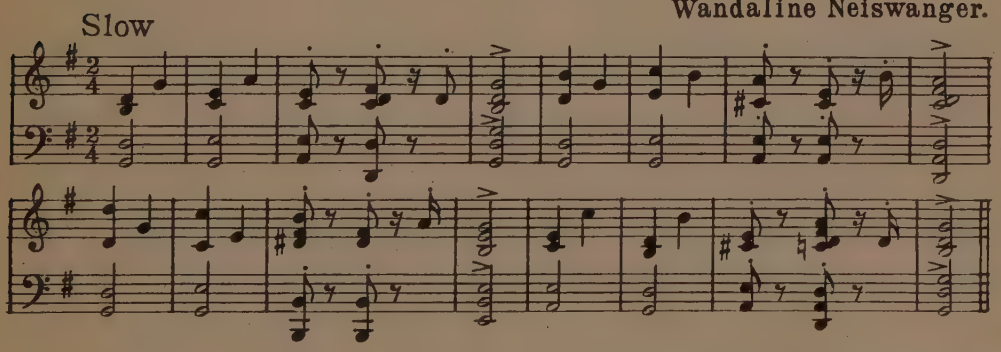
On the grassy banks
Lambkins at their pranks
Woolly sisters, woolly brothers
Jumping off their feet.
While their woolly mothers
Watch by them and bleat.

From "Sing Song"
By Christina Rosetti.
By permission of the
Mac Millan Company, Publishers.

MUSIC -- There is a frolicsome rhythm followed by two staccato notes which indicate the bleating of the lambs and mothers. The final chord suggests a daring kick up into the air with both hind feet.

TURTLE.

Wandaline Neiswanger.



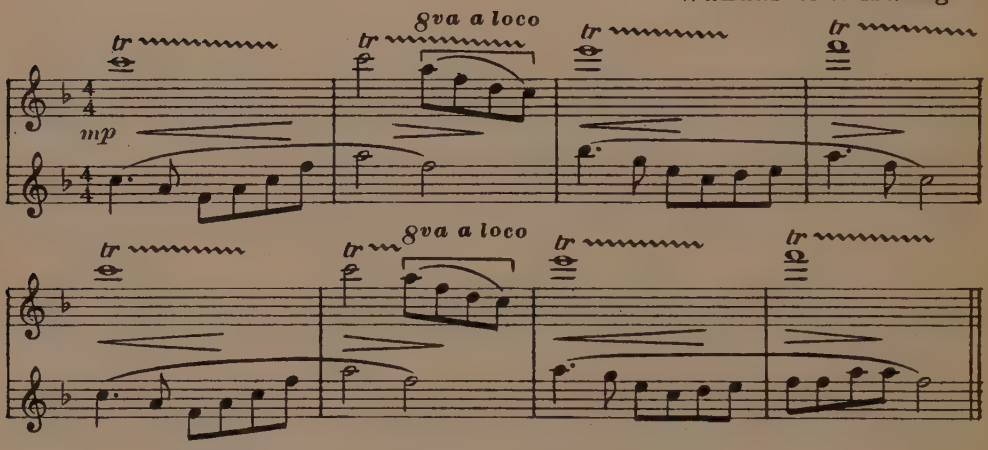
Taken from the "Menagerie"
By Mary Britton Miller
By permission of the
Mac Millan Company, Publishers.

Won't you please come out
Of your shell, like a snail?
Stretch your snake's head out,
With its eyes like a toad,
And your elephant's tail.
Stick out your four
Little elephant legs
And walk down the road.

MUSIC - - The music suggests the slow steady plod of the turtle, with the staccato notes indicating the quick snaps followed by a pause.

BIRDS.

Wandaline Neiswanger.



Of speckled eggs the birdie sings
And nests among the trees.

From "A Child's Garden of Verses"
by Robert Louis Stevenson.

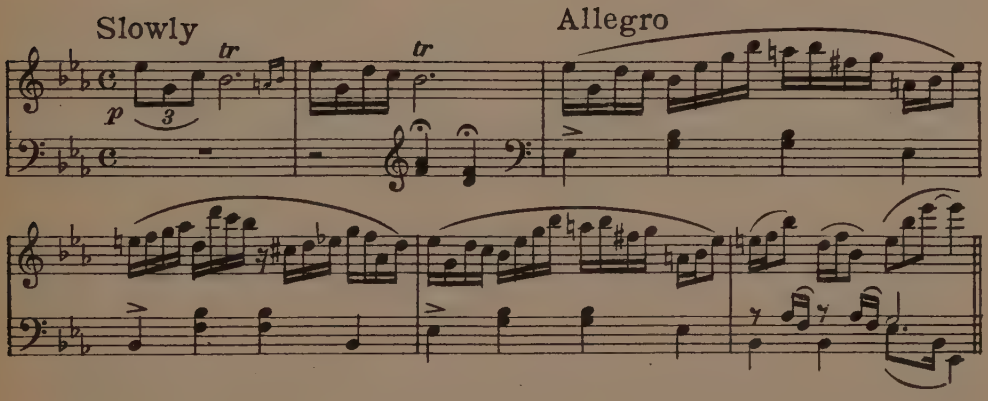
By permission of the
Charles Scribner's Sons, Publishers.

The birds seem to flutter their wings occasionally, then stretch them wide, and glide through the air with a smooth rhythm, dipping far down or soaring up above the clouds.

MUSIC -- There is a smooth movement suggesting flying, with a trill of high notes which might indicate the singing of the birds or the fluttering of their wings.

BUTTERFLIES.

Russell Hancock Miles.



The butterfly slowly unfolds its wings, flutters them three or four times and flits hither and thither among the flowers with only a slight pause at each one. At last it flies up out of sight on its way to a distant land.

MUSIC -- The music starts out slowly as if the butterfly were testing its wings, then it becomes rapid and suggests the darting from one flower to another. There is a slight pause between runs with a very high note at the end.

FIREFLIES.

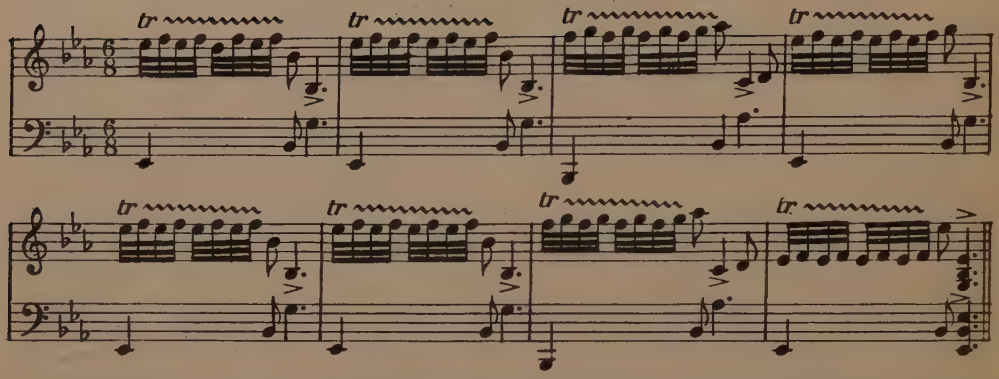
I have seen a band of fireflies
Flitting to and fro at night,
Looking over all the garden wall,
Flashing each a small search light.

By Edith Hope Kinney
From "Universal School Music Series"
Book II
Damrosch, Gartlan, & Gehrkens
By permission of
Hinds, Hayden & Eldridge Inc.

The Butterfly Music, above, may be used for this study

BEES.

Wandaline Neiswanger.

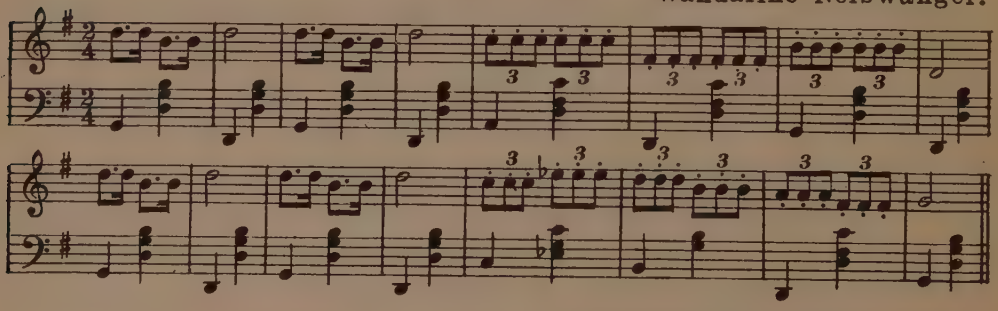


The fat black and yellow bumble bee happily buzzes in and out among the blossoms. His voice is a hum which stops only when he darts head first into a flower, pauses to get the honey, and soon goes on his way for more refreshment.

MUSIC - - The series of quick notes indicates the buzz, followed by a prolonged note which suggests the dipping into the flower. At the end, perhaps the visitor is in the bottom of a lily. On one occasion the children suggested that each person who wanted to be a flower should clasp his hands in front of him and make a circle for the bee to dip into. The variation in pitch offers a wide range for the flight.

THE CRICKET.

Wandaline Neiswanger.



"The Cricket" by William Cowper
From "The Listening Child"
By Lucy Thatcher
By Permission of the
Mac Millan Company Publishers.

Little inmate full of mirth,
Chirping on my kitchen hearth,
Pay me for the warm retreat
With a song more soft and sweet.

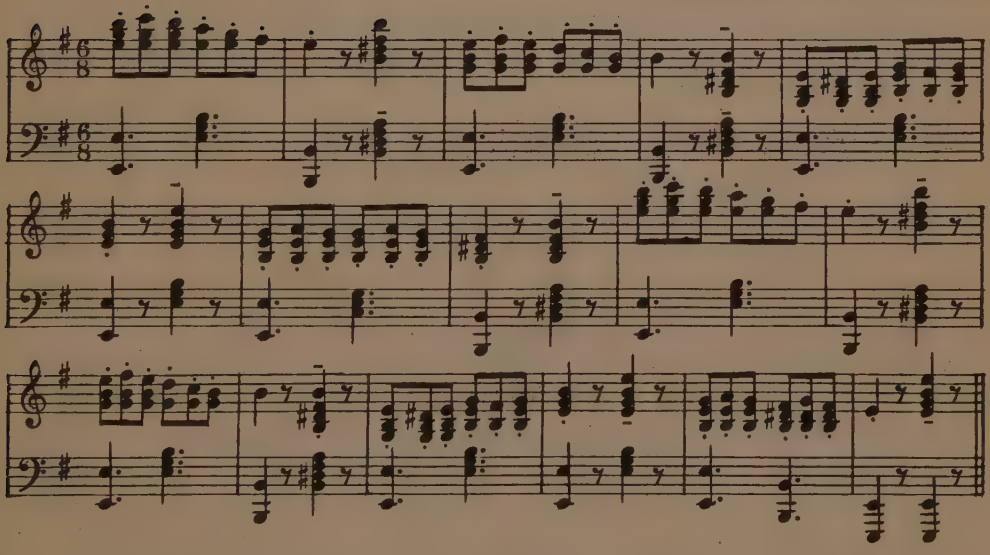
MUSIC--The music has a sprightly lively air, indicative of the quick movements of the cricket. The triplets suggest the chirping of the cricket.

RHYTHMS REPRESENTING ACTIVITIES OF THE PLAYGROUND.

RUN AND JUMP OR A GAME OF TAG.

RUN AND JUMP.

Arranged Maude Whitman.



The quick staccato notes indicate six running steps, followed by a pause and the heavy chord for the jump. This activity may be varied by using a broad jump, a jump for height, or each child may jump over an individual rope. In the jump for height two children may hold an imaginary rope over which a third jumps.

In using this same music for a game of tag, each child has a partner. For the first six running steps Mary will chase John

and tag him when the chord is played. The next six running steps John will chase Mary and tag her. The partners remain the same throughout the piece. This may be varied by having one child stand in the center of a circle of players. The center player changes places with the person he tags.

BOUNCING BALL.

ONE, TWO, THREE, O'LEARY.

One, two, three, O' Leary
Four, five, six, O'Leary
Seven, eight, nine, O'Leary
Ten, O'Leary, Postman.

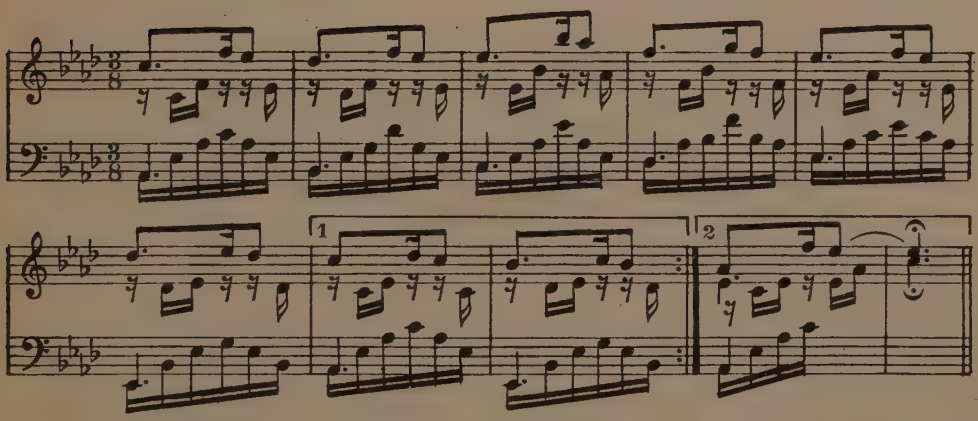
The first time the word "O'Leary" is sung the ball is bounced at the side and caught. The second time it is bounced in front at such an angle that it will be caught at the right side of the raised right leg,--i.e., it is bounced under the right leg which is raised forward. The third time the ball is bounced under the right leg from the right side and caught on the left side.

When the music is played a second time, the left leg is raised and the ball bounced under it.

The bouncing of a ball may also be done to $\frac{2}{4}$ time. Allegretto from Beethoven on page is an effective study for this. The ball is bounced on the first beat of the measure and caught on the second beat of the measure.

ROLLING HOOPS.

"Papillon"-Robert Schumann.



At the beginning of each measure the hoop is propelled forward. Some of the children will have imaginary sticks with which to roll it, while others will use the hand alone. Some of the hoops will go quite a distance in advance of their masters, who must run forward to catch up with them. Others will fall over, which necessitates stooping down to pick them up and starting on the way again.

JUMPING ROPE.

Music -- The Monkey Page 21

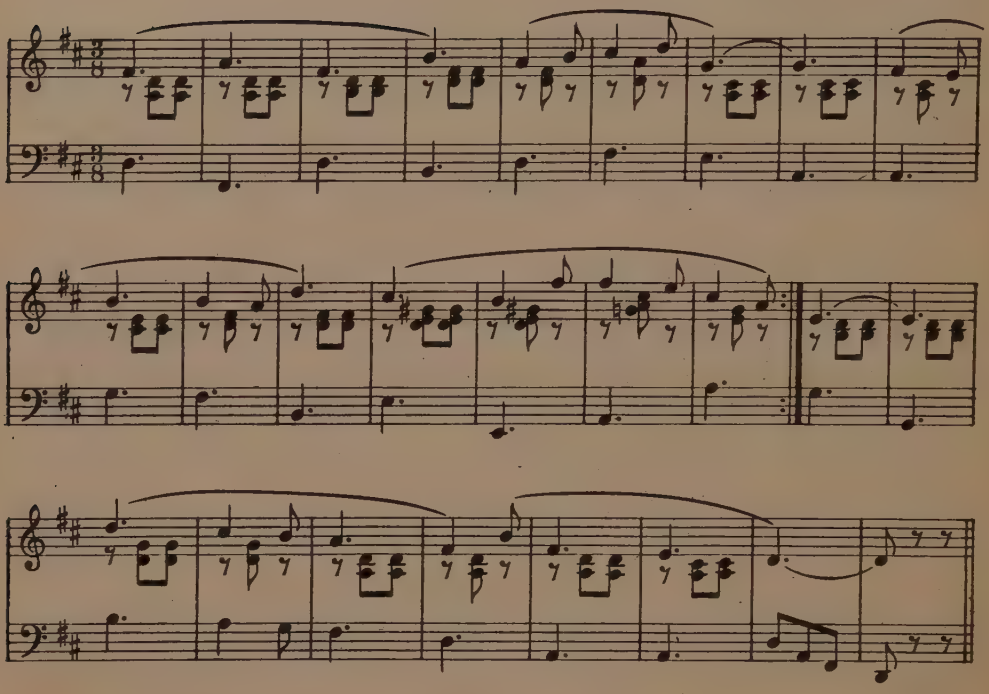
The music is played slowly to allow sufficient time to prepare for each leap.

The children are in groups of five, four of whom are down on the floor in stooping position at the beginning of the game. The fifth runs and, while two measures of the music are being played, leaps over each of the other four. He then squats down on the floor so that the following player may leap over him. The first child over whom the first player leaped is the one to run and leap for the next two measures and each has his turn as the music is continued.

Until the children have become accustomed to this procedure a pause should be made between the two measures for one runner and those for the next runner.

SEE SAW.

Wandaline Neiswanger.



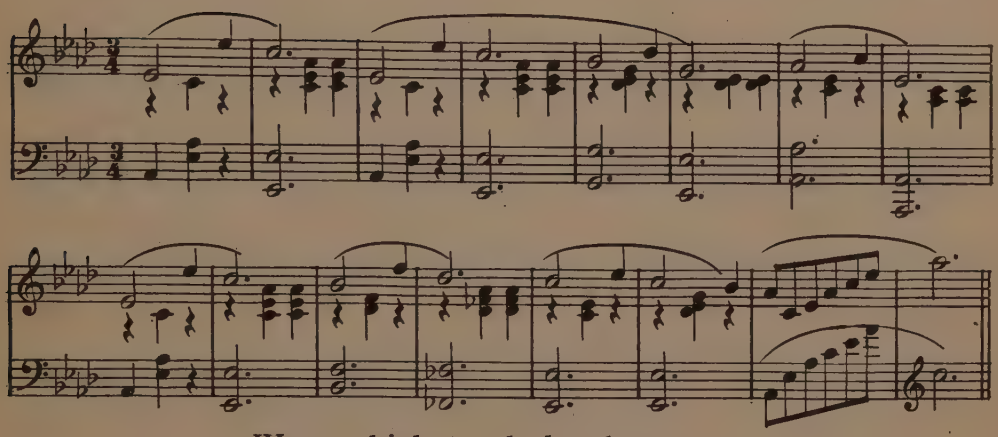
See saw, see saw,
Up and down we go;
See saw, see saw
Swinging to and fro.

Partners may join both hands facing each other to represent the two ends of the teeter-totter. Each individual takes turns with his partner standing erect for one measure and down in a crouched position for the following measure. Another suggestion which has been developed is to let each child represent the teeter-totter by standing with feet far apart and rocking forward and backward.

MUSIC -- The music is played with a slow, swinging rhythm.

SWINGING IN THE SWING

Wandaline Neiswanger.

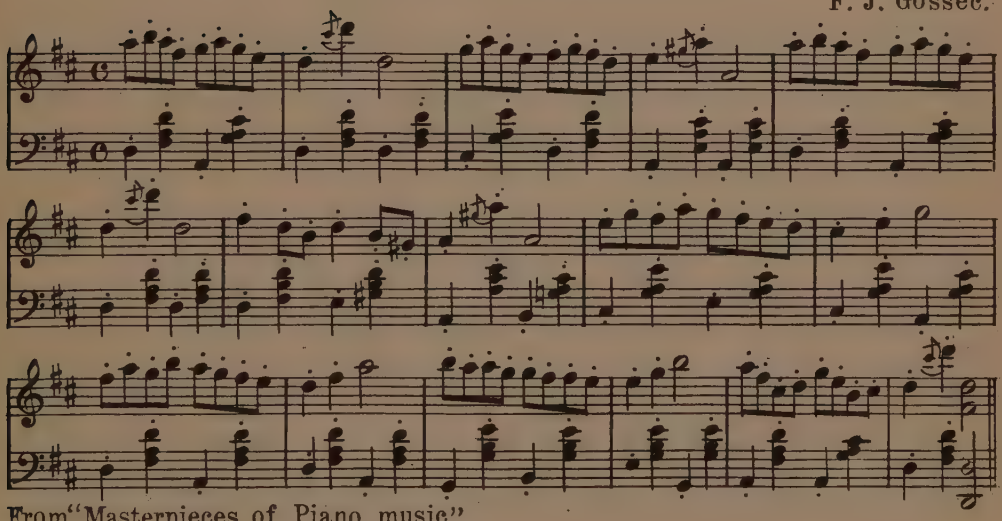


Way up high, touch the sky;
Now come down, touch the ground,
High's a tree, I can see,
All around the town.

Dorothy Hinman.

PLAYING STATUE

Gavotte by
F. J. Gossec.



From "Masterpieces of Piano music"
Mumil Publishing Co.

The person who is "it" turns his back to the rest of the group who take eight running steps. The one who is "it" then turns around and if he sees anyone move, he may call him back to the starting place. The one who is first to go to the designated goal and return to the starting place may be "it" next time.
MUSIC -- The staccato notes indicate the running steps. On the half note "it" turns to recall anyone who has not stopped.

PLAYING WITH A KITE.

Wind Music Page 51

HOW THE LITTLE KITE LEARNED TO FLY.

"I never can do it," the little kite said,
As he looked at the other high over his head,
"I know I should fall if I tried to fly."
"Try," said the big kite; "only try!
Or I fear you never will learn at all."
But the little kite said, "I'm afraid I'll fall."

The big kite nodded, "Ah, well, good-bye,
I'm off," and he rose toward the tranquil sky.
Then the kite's paper stirred at the sight,
And trembling he shook himself free for flight.
First whirling and frightened, then braver grown,
Up, up he rose through the air alone,
Till the big kite looking down could see
The little one rising steadily

Then how the little kite thrilled with pride.
As he smiled with the big kite side by side
While far below, he could see the ground,
And the boys like small spots moving around.
They rested high in the quiet air,
And only the birds and clouds were there.
"Oh, how happy I am," the little kite cried;
And all because I was brave, and tried."

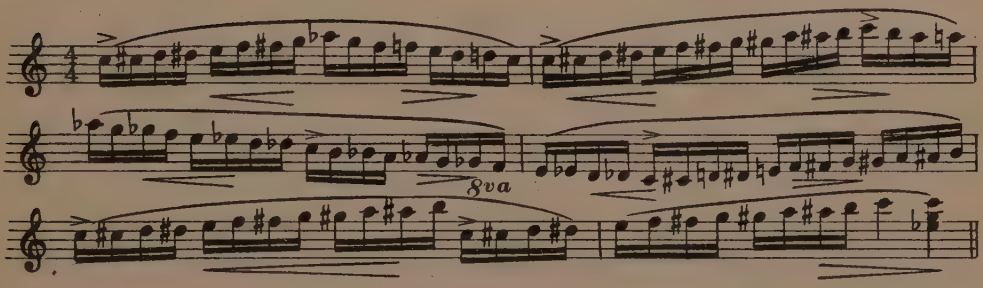
"Home Book of Verse
for Young Folks"
Henry Holt Company.

The body is in a crouched position to represent the little kite attempting to fly. As it gains courage it goes higher and higher until perhaps the wind dies down and it falls a little but is soon picked up again and is carried up until the body comes to complete extension with the arms stretched high over the head.

This same interpretation may be used with "Playing with Balloons."

WIND.

Wandaline Neiswanger.



THE WIND

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass--
O wind, a-blowing all day long!
O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid
I felt you push, I heard you call,
I could not see yourself at all--
O wind, a-blowing all day long,
O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
O wind, a-blowing all day long
O wind, that sings so loud a song!

Robert Louis Stevenson.
"A Child's Garden of Verses"
By permission of
Charles Scribner's Sons.

This is a severe wind that whistles here and there and sometimes dances round and round.

MUSIC-- There are very fast, light runs up and down the scale. The accented notes serve as a guide in changing the line of direction or putting in little whirls. The body comes to complete extension on the high notes and down to a slightly crouched position on the low notes.

LEAVES

Music - - Wind Music. Page 51

"The leaves like little ships
Sail about on tiny trips!"

"A Child's Garden of Verses"
Robert Louis Stevenson
By permission of
Charles Scribner's Sons.

The wind sweeps the fallen leaves and whirls them around high into the air and then drops them quietly to the ground where they await another great gust.

SNOWFLAKES

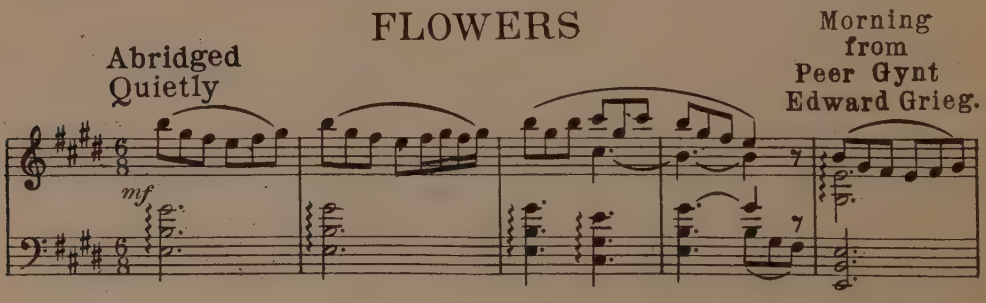
Music - - Wind Music. Page 51

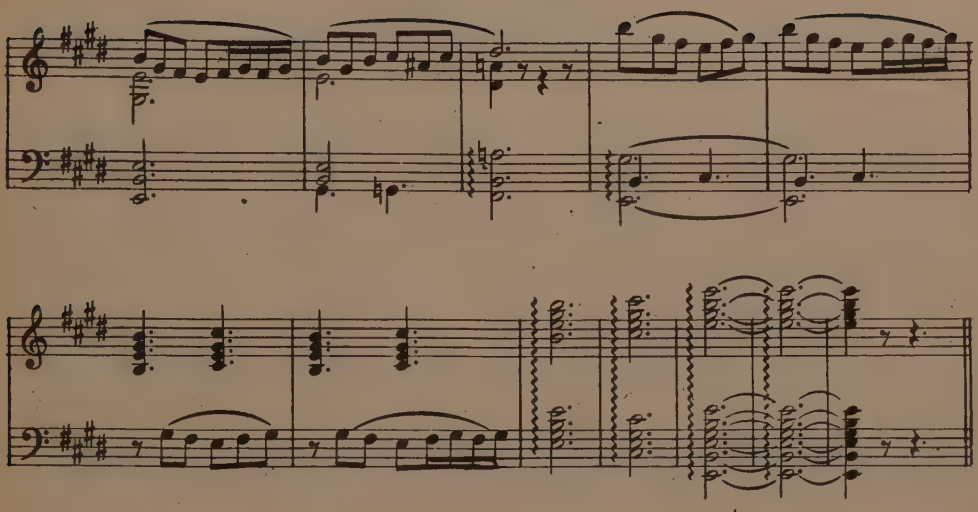
"Whenever a snowflake leaves the sky,
It turns and turns to say "Good-bye!
Good-bye, dear clouds so cool and gray!"
Then lightly travels on its way!"

From Mary Mapes Dodge
"Along the Way"
By permission of
Charles Scribner's Sons.

The snowflakes are whirled back and forth by the wind and dropped. Then perhaps a stronger puff will come along and lift them higher up and let them fall lightly to the ground.

FLOWERS





Flowers. The flower has just begun to grow and is a short, delicate little stalk close to the ground. Very slowly it grows taller and taller; the leaves, very fragile and graceful come out from the stem, and finally the flower itself unfolds. The very slightest breeze bends the delicate stem gracefully from side to side or causes it to twist about. When the flower is opened it turns its face to the sun and its tall stem stretches up to its fullest height. But all too soon the petals fade and shrivel, the stem droops forlornly, and the leaves are shrivelled and dried, and the flower returns close to the earth.

MUSIC -- The music starts quietly. There is a gentle, swaying rhythm that grows more marked as it grows louder and higher, until it reaches a climax. It then gradually becomes softer, and the swinging rhythm less distinct.

THE RAIN

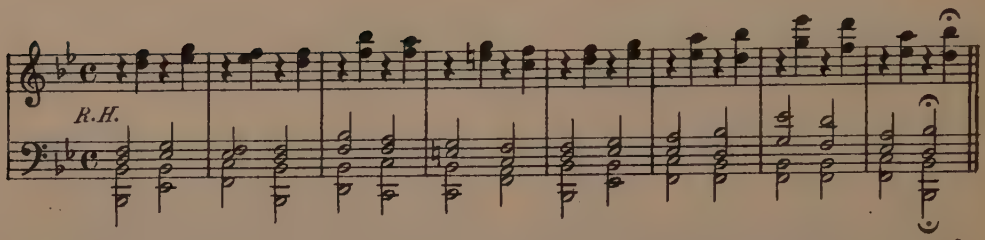
At first there is the light patter, patter which gradually gets heavier and heavier and then lighter until it finally hushes. The tapping of the feet sound like the patter of the rain drops.

MUSIC -- RUN, RUN, RUN. Page 13

RHYTHMS INTERPRETING CHARACTERS FROM STORIES.

GIANTS.

Russell Hancock Miles.

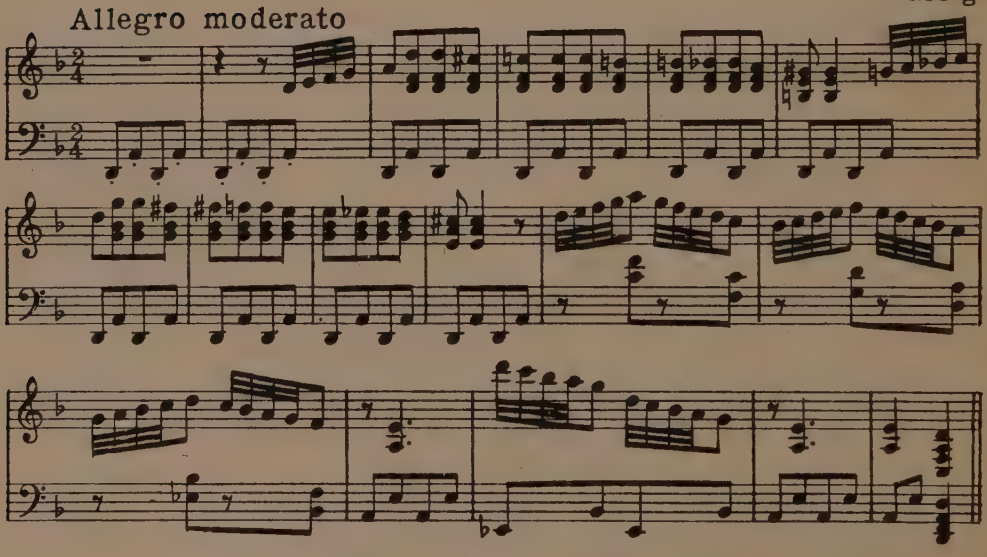


With long, heavy strides the giant steps from peak to peak with a mighty swagger. Perhaps he is carrying a heavy club over his shoulder ready to strike any animal that might be prowling near. At the end he either sits down on the mountain top to rest, or he passes over and down the other side on his way home.
MUSIC - - There is a low-pitched, heavy, walking rhythm. The chords in the treble clef suggest swinging the club.

DWARFS.

MARCH OF THE DWARFS.

Grieg.

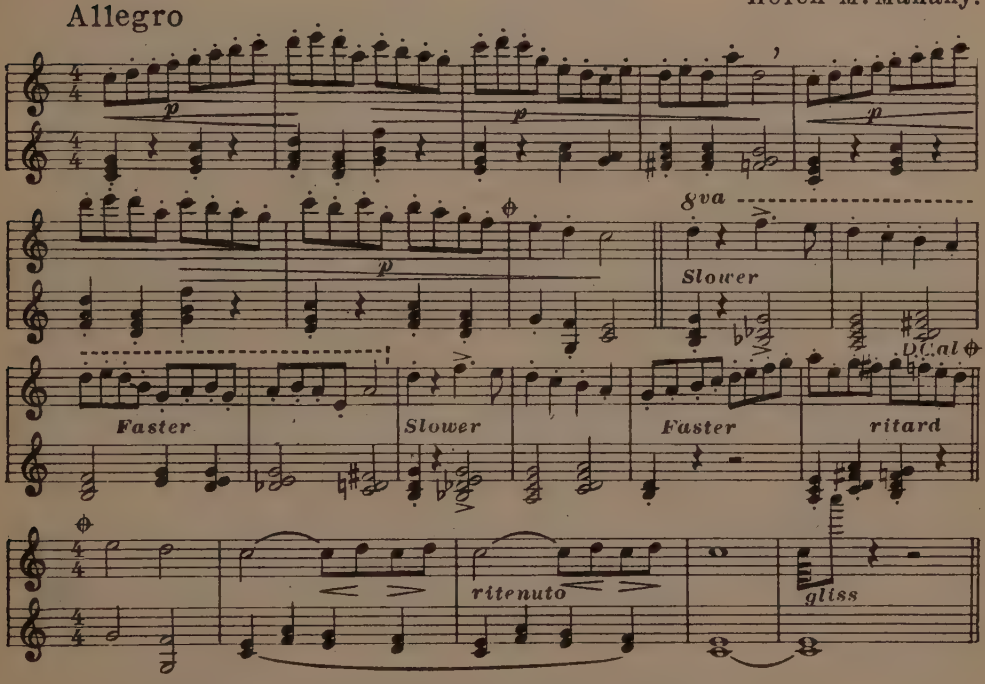


The dwarfs live inside a mountain, where they use their picks to dig for gold and silver. Although they are little and old, they are very spry, and with one leap can reach the top of a high rock. When their work is over they run and jump along the rocks.

MUSIC -- There is a fast walking rhythm with groups of staccato notes which suggest picking in the rock followed by fast notes with a smooth rhythm to suggest leaps and turns in the air.

FROST ELVES

Helen M. Mahany.



"Tree and house and hill and lake
Are frosted like a wedding cake!"

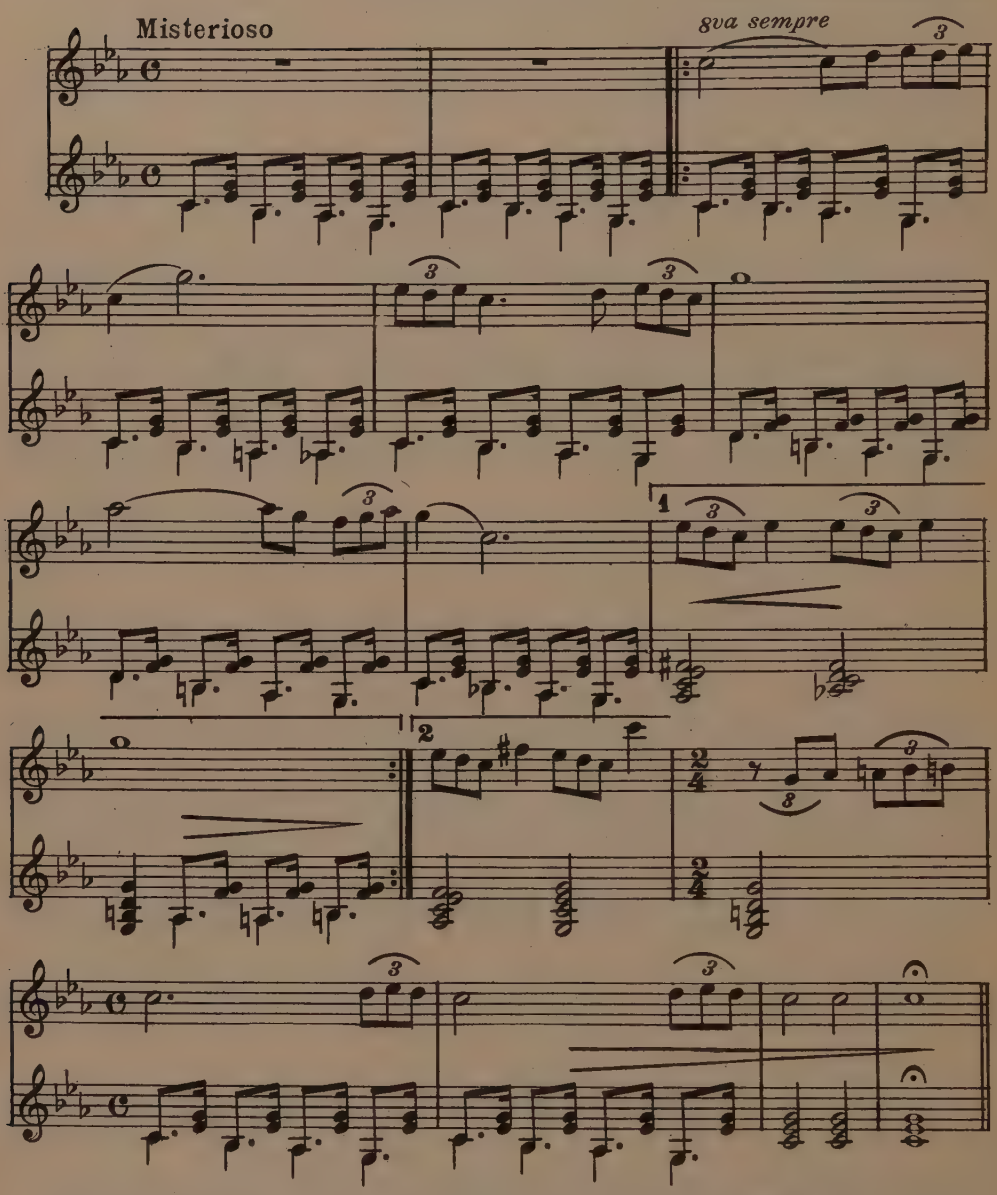
A Child's Garden of Verses.
Robert Louis Stevenson.
By permission of
Charles Schribner's Sons.

The little frost elf hurries along with tiny quick steps stretching up tall or crouching down low to paint everything within reach.

MUSIC -- The staccato notes indicate a fast running rhythm, followed by a series of notes going up the scale as though the elf were standing on his tip toes to reach a high window and gradually paints with downward stroke down as the same theme is repeated lower in the scale. The first theme again appears and suggests that he hurries on to find something else to decorate

THE OLD WITCH

Russell Hancock Miles

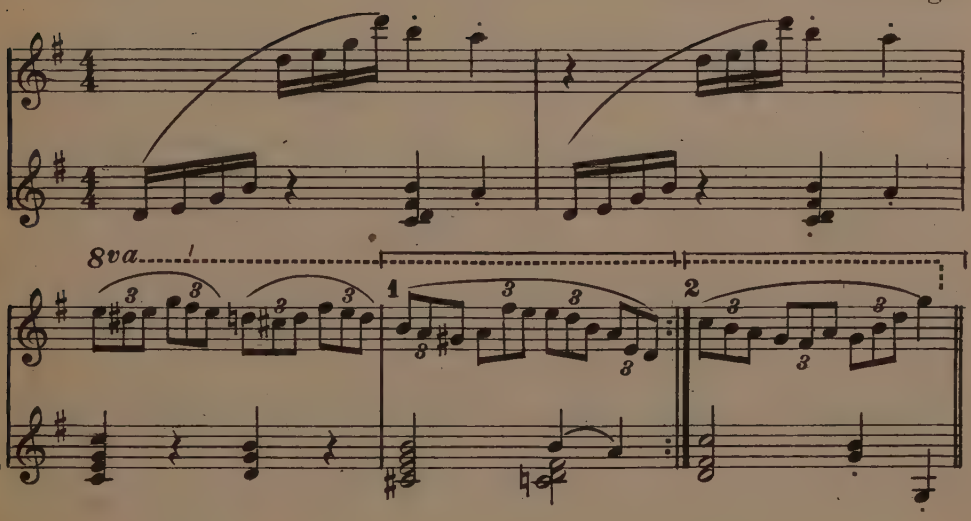


The old witch is an ugly wrinkled old woman with sharp nose and pointed chin. She has a shrill voice and a very disagreeable temper. Although she limps she can move very fast.

MUSIC--The music has an uneven rhythm suggesting limping. The high pitched melody indicates the shrieking of the old witch as she runs frantically after someone. At last she gives up the chase and returns to her place limping and mumbling angrily.

FAIRIES

Wandaline Neiswanger



THE FAIRIES

If you want to see the fairies,
You must visit them at night,
When the silvery stars are gleaming
And the moon is shining bright.
If you make no sound to warn them
You will see the fairy men
Laughing, singing, harebells ringing,
While the moonbeams light the glen.

From "A Treasury of Verse for little children" By Sybil Morford
Selected by M.G.Edgar George P.Harrap & Co. Ltd. Publishers London

MUSIC -- The music has a light tinkling quality. The run up the scale suggests the fairy running up a blade of grass, then pausing while the staccato notes are played, to see if anyone will play a game of hide and seek with her. Then another run is taken; perhaps here she finds other fairies, and they dance together in a ring. When the music is repeated, the last part of the second ending suggests a fluttering back to their hiding places.

DRAMATIZATION OF NURSERY RHYMES, FAIRY STORIES, FOLK STORIES MYTHS, FABLES, NATURE STORIES, AND POEMS

In the dramatization of nursery rhymes, fairy stories, myths, fables, nature stories, and poems it must be remembered that it is the child's own interpretation that is sought. In order to accomplish this, each lesson must be carefully directed toward stimulating the imaginations of the children so that there will be a desire for expression. Experience has proved that the following five steps are necessary to bring about the desired free expression.

I. The rhyme, story, or poem is told by the children.

II. The characters are then discussed, and the appearance and activity of each is described.

III. The music is then studied, and the children determine whether it is fast or slow, loud or soft, high or low, and how these qualities relate it to the action of the story.

IV. All the children act the part of each character simultaneously.

V. The children together assign the various parts, and a finished dramatization is worked out by all.

LESSON IN DRAMATIZATION OF A NURSERY RHYME.

Music-Use "LITTLE MISS MUFFET" on page 61

Step I. "How many of you know the story of Little Miss Muffet?"

"Will you tell it to us?"

One child may repeat the rhyme, or if most of the class are familiar with it all may repeat it in unison.

Little Miss Muffet sat on a tuffet,
Eating her curds and whey;
Along came a spider and sat down beside her,
And frightened Miss Muffet away.

Step II. "Who were the people in the story?"

"Little Miss Muffet and the spider."

"When the story began, what was Miss Muffet doing?"

"She was eating her curds and whey."

"Show us how Miss Muffet would eat."

Most of the children will sit down on the floor and eat from an imaginary bowl.

"What happened next?"

"A spider came and sat down beside her."

"What do spiders look like?"

"They have round bodies and very long legs."

"Show us how spiders walk."

The children creep up very slowly and softly so that Miss Muffet will not hear them coming.

Step III. The first part of the music which has an even, quiet rhythm is played.

"Listen to this music to see whom it tells about."

The children will decide that it is Miss Muffet.

The second part of the music is played. "Whose music is that"

"It is the spider's music"

"Why is that the spider's music?"

The children will probably say that it is "creepy" like a spider.

The third part is then played.

"What happens now?"

"Miss Muffet is frightened and runs away."

Step IV. "Now each one of you may be Miss Muffet eating her curds and whey. I see some very good Miss Muffets. John, who, do you think, is the best Miss Muffet?"

In other ways the children may be encouraged to offer helpful criticisms.

"As the spider's music is played, notice how very slow it is, and think how carefully the spider will need to creep along. There are some very good spiders reaching out with their long legs. I am sure that such spiders would frighten Miss Muffet. How would Miss Muffet show that she is frightened?"

"She would throw the bowl down and run away as fast as she could."

"Let us all be eating curds and whey, just ready to run when the music begins."

Step V. Each child has now had an opportunity to take all of the different parts, and the various characters may now be assigned to different children.

"Who could be a tuffet for Miss Muffet to sit on?"

"Show us how you would be a tuffet."

"All who want to be spiders may go to the other side of the room."

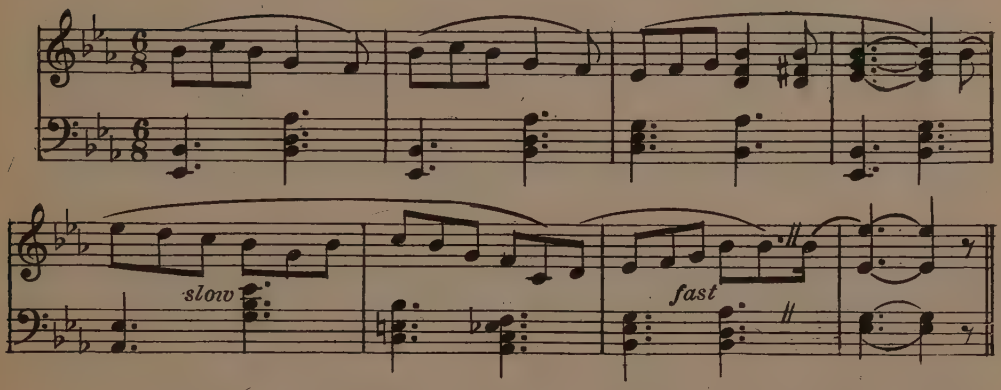
Some re-arrangements may be necessary to secure an equal number of tuffets, Miss. Muffets, and spiders.

"Now that we are going to take different parts each of us must be sure of his own music. Let us listen to it all again."

After each of the first few performances, suggestions are asked for from the children so that the interpretation may be improved. For subsequent repetitions each spider may take the part of Miss Muffet, who becomes the tuffet, who in turn becomes the spider. In this way each child has an opportunity for a variety of expression and for a better acquaintance with the music.

LITTLE MISS MUFFET

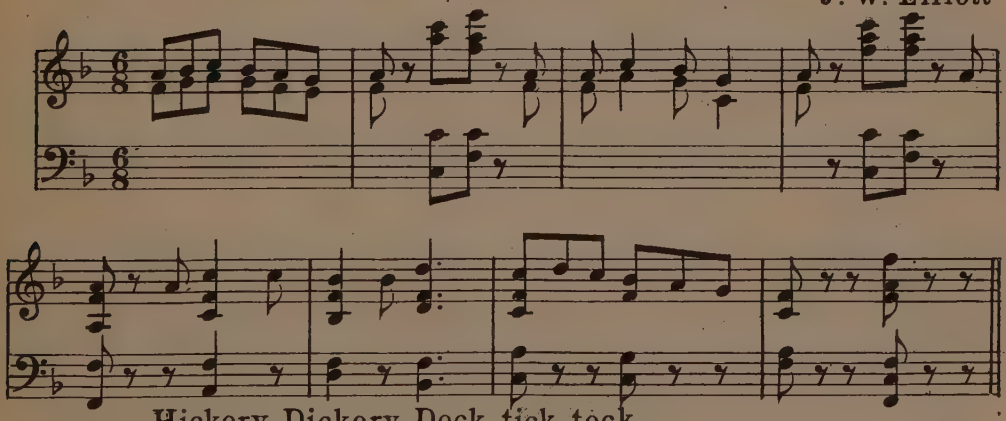
Wandaline Neiswanger



Little Miss Muffet is daintily eating her curds and whey when surprised by the ugly spider with his great long legs. She jumps up, drops her bowl, and scampers away very much frightened.
MUSIC--The first part of the music is calm and peaceful. The coming of the spider introduces a disturbing note, and the end indicates the quick running away of Miss Muffet in her fright.

HICKORY DICKORY DOCK

J. W. Elliott

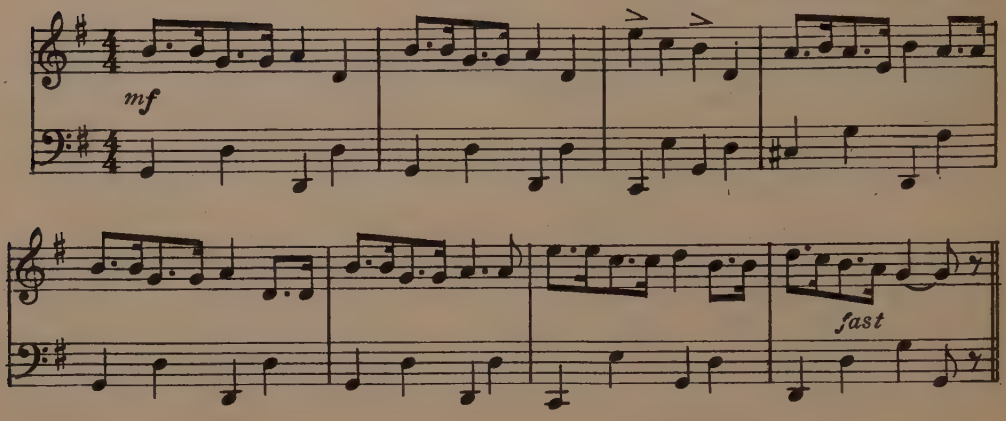


Hickory, Dickory, Dock, tick-tock,
The mouse ran up the clock
The clock struck one,
The mouse ran down,
Hickory, Dickory, Dock, tick-tock.

The pendulum of the great clock swings slowly back and forth. The mouse runs quickly up behind it. The clock strikes "one," and the mouse runs down, but the clock goes right on ticking.
MUSIC--There is a pendulum-like swing in the music. The heavy chord indicates the striking of the clock which is followed by quick notes as the mouse runs hurriedly down the clock and away.

GOOSIE, GOOSIE, GANDER

Wandaline Neiswanger



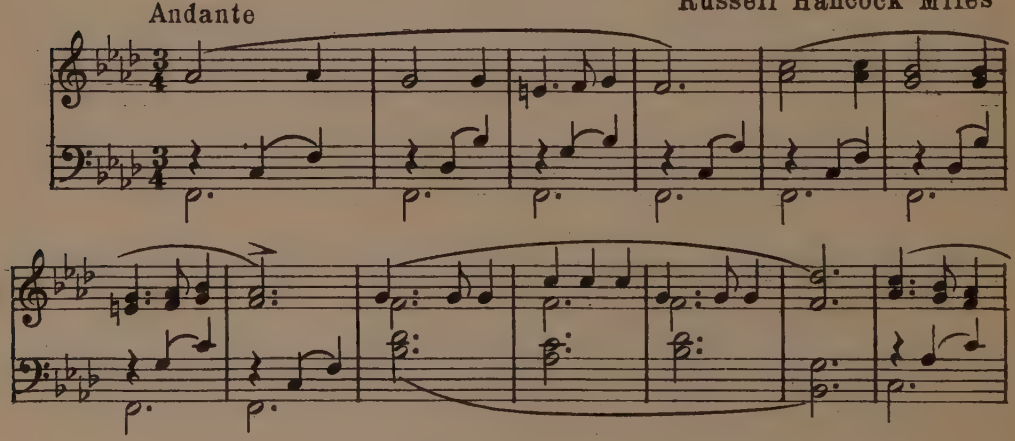
Goosie, Goosie, Gander, where do you wander,
Up stairs, downstairs, in my lady's chamber
There I met an old man who wouldn't say his prayers,
So I took him by the left leg and threw him down the stairs.

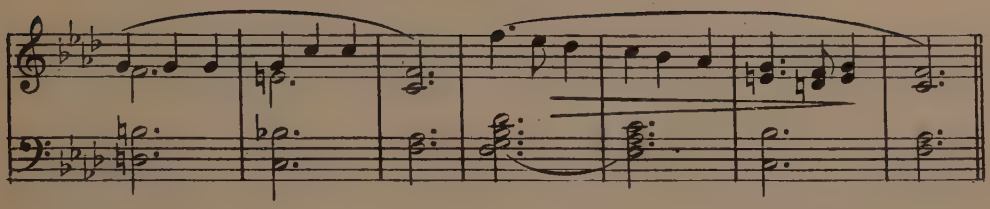
The goosie gander wanders about upstairs and downstairs, waddling from side to side; the feeble old man who wouldn't say his prayers, limps along slowly. Then goosie gander takes him by the left leg and throws him downstairs.

MUSIC--The first part of the music is an even "waddling" rhythm; then there is the slow feeble walk of the old man and the energetic ending when the old man is thrown downstairs

HUMPTY DUMPTY

Russell Hancock Miles





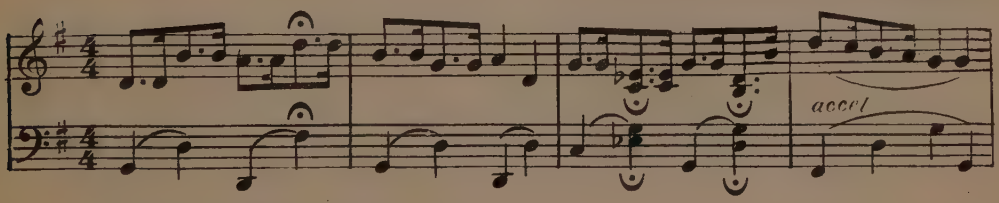
Humpty Dumpty sat on the wall;
Humpty Dumpty had a great fall;
All the King's horses and all the King's men,
Couldn't put Humpty together again.

Humpty sits rocking on the wall. Suddenly he falls with a great bang. The Kings horses and men come galloping at a fierce pace to save Humpty, and they try hard to put him together, but they can't do it and are very sad.

MUSIC--There is a quiet, slow swinging rhythm at first; suddenly comes a loud crash, followed by a swift energetic galloping rhythm. The end is soft and slow and very sad.

JACK AND JILL

Wandaline Neiswanger



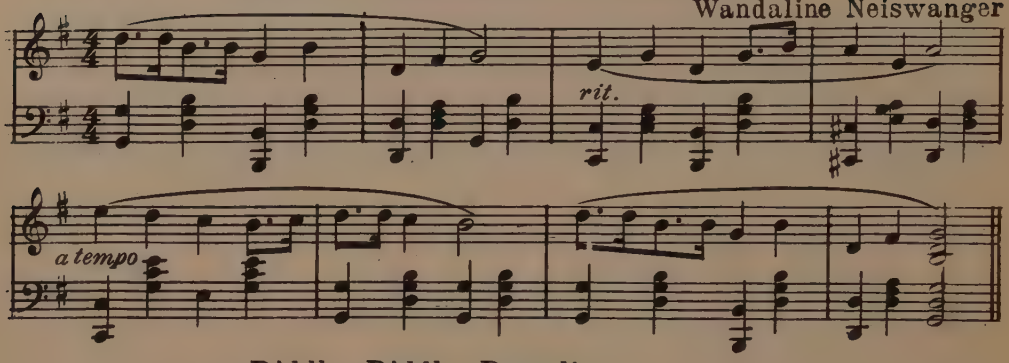
Jack and Jill went up the hill,
To fetch a pail of water,
Jack fell down and broke his crown
And Jill came tumbling after.

Jack and Jill skip merrily up the hill swinging their pail between them. Suddenly Jack stumbles, getting two good bumps, and Jill follows soon after. They rub their injured heads sadly.

MUSIC--The music starts with a skipping rhythm which gradually gets higher and higher. Then there are two loud notes, which suggest Jack's bumps, followed by a series of notes which are for Jill's tumble.

DIDDLE DIDDLE DUMPLING

Wandaline Neiswanger



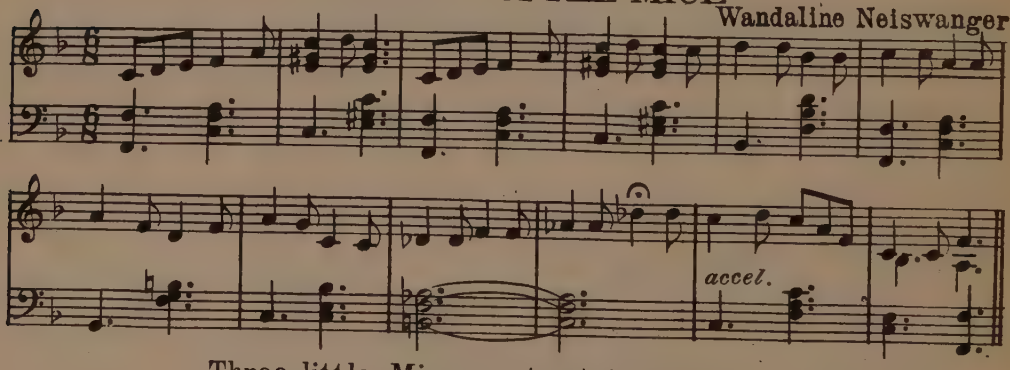
Diddle, Diddle, Dumpling,
My son John
Went to bed with his stockings on;
One shoe off and the other shoe on
Diddle, Diddle, Dumpling
My son John.

There is an energetic skip followed by a slow walk which leads into a hop first on one foot, and then the other, and back to the skip at the finish.

MUSIC--The music is very light and carefree, with the exception of the two measures for the slow walk.

THREE LITTLE MICE

Wandaline Neiswanger

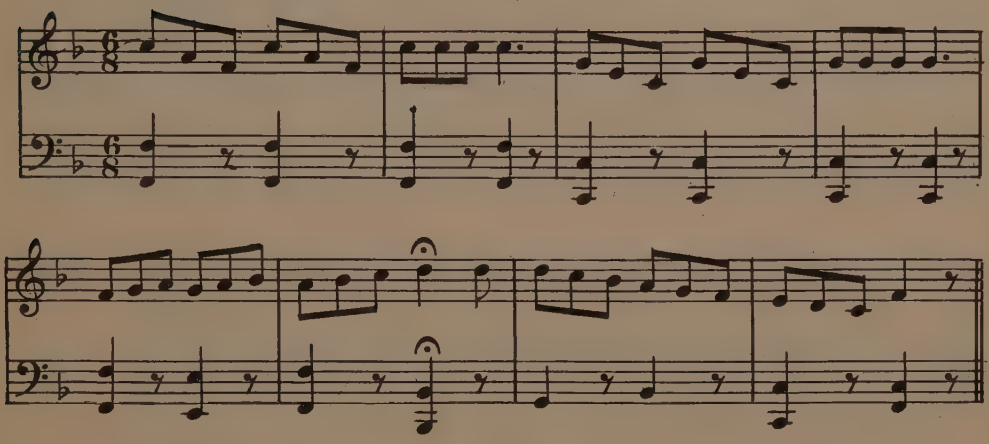


Three little Mice went out to see
What they could find to have for tea;
For they were naughty, saucy mice
And liked to nibble something nice,
But Pussy's eyes, so big and bright,
Soon sent them scampering out of sight.

Three little mice come stealthily out from their holes looking here and there for something to eat. Old pussy-cat comes slowly from behind, star - ing at them with her bright eyes and getting ready to pounce at them. When the little mice see her, they scamper away as fast as they can.

PUSSY CAT, PUSSY CAT.

J. W. Elliott



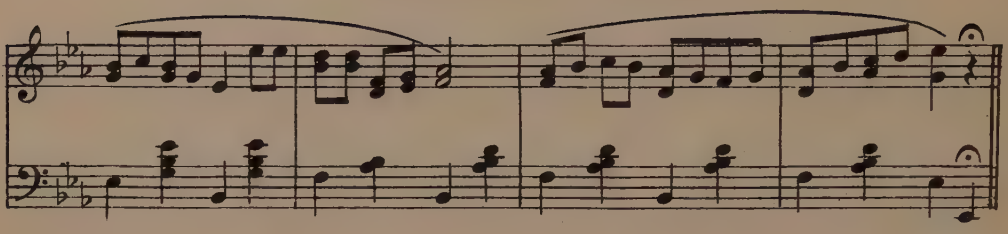
"Pussy cat, Pussy cat, where have you been?"
"Ive been to London to visit the queen."
"Pussy cat, Pussy cat, what did you there?"
"I frightened a little mouse under her chair!"

The little girl scolds angrily, shaking her finger or clapping her hands and stamping. The Pussy Cat quite proud of having been to London shows how the queen walked about and makes a very dignified bow. But the little girl is insistent and still angry. Then pussy cat shows how frightened the queen was when she saw the mouse, and the little girl is so amused that she quite forgives him.

The first part of the music is rather loud; it becomes very slow and quiet, suggesting dignity and pride. The first part comes again, still angrily. The last part is very fast.

SING A SONG OF SIXPENCE.

Arranged by Wandaline Neiswanger.



Sing a song of sixpence,
A pocketful of rye;
Four and twenty blackbirds
Baked in a pie;
When the pie was opened,
The birds began to sing;
Wasn't that a dainty dish
To set before the king?

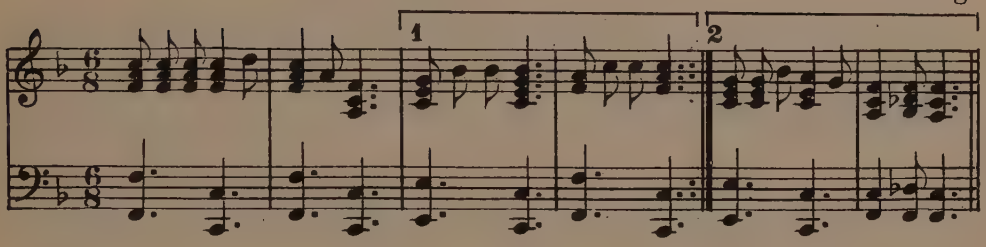
The king was in his counting house
Counting out his money;
The queen was in the parlor
Eating bread and honey;
The maid was in the garden
Hanging out the clothes,
Along came a blackbird
And pecked off her nose.

Three fourths of the group skip around in circle formation to form the pie. The remaining children are crouched in the center ready to jump up, wave their hands, and fly away when the pie is cut. The second stanza is done in pantomine with the blackbirds returning to the inside of the circle to nip the noses of the occupants. Those whose noses have been nipped may be the blackbirds next time.

MUSIC -- The music is played rather fast with a very emphatic chord at the finish.

THIS IS THE WAY

Folk Song



This is the way the ladies ride
Tri-tre-tre-tree,
Tri-tre-tre-tree,
This is the way the ladies ride
This is the way the ladies ride.

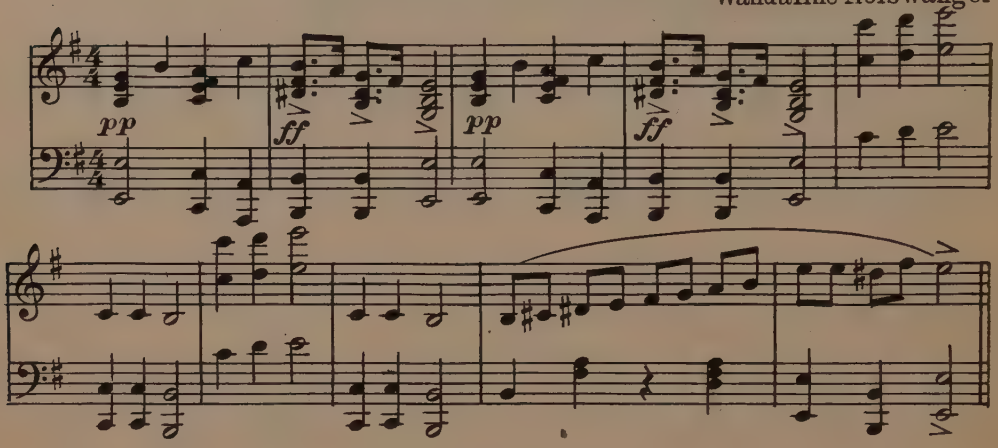
This is the way the gentlemen ride
Gallop-a-trot,
Gallop-a-trot,
This is the way the gentlemen ride
This is the way the gentlemen ride.

This is the way the farmers ride
Hobble-de-hoy,
Hobble-de-hoy,
This is the way the farmers ride
This is the way the farmers ride.

MAJOR LIBRARY
Womens Dept. of Phy. Ed.

MUSIC--The music is played quite daintily for the first verse. For the second verse it is firm and energetic to portray the vim of the thoroughbred. The third verse expresses the slow heavy plod of the tired farm horse.

THE SHADOW DANCE—Wandaline Neiswanger



MY SHADOW

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow,
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an India-rubber ball,
And he sometimes gets so little that there's none of him at all.

He hasn't got a notion of how children ought to play,
And can only make a fool of me in every sort of way.
He stays so close beside me, he's a coward you can see;
I'd think shame to stick to nursie as that shadow sticks to me!

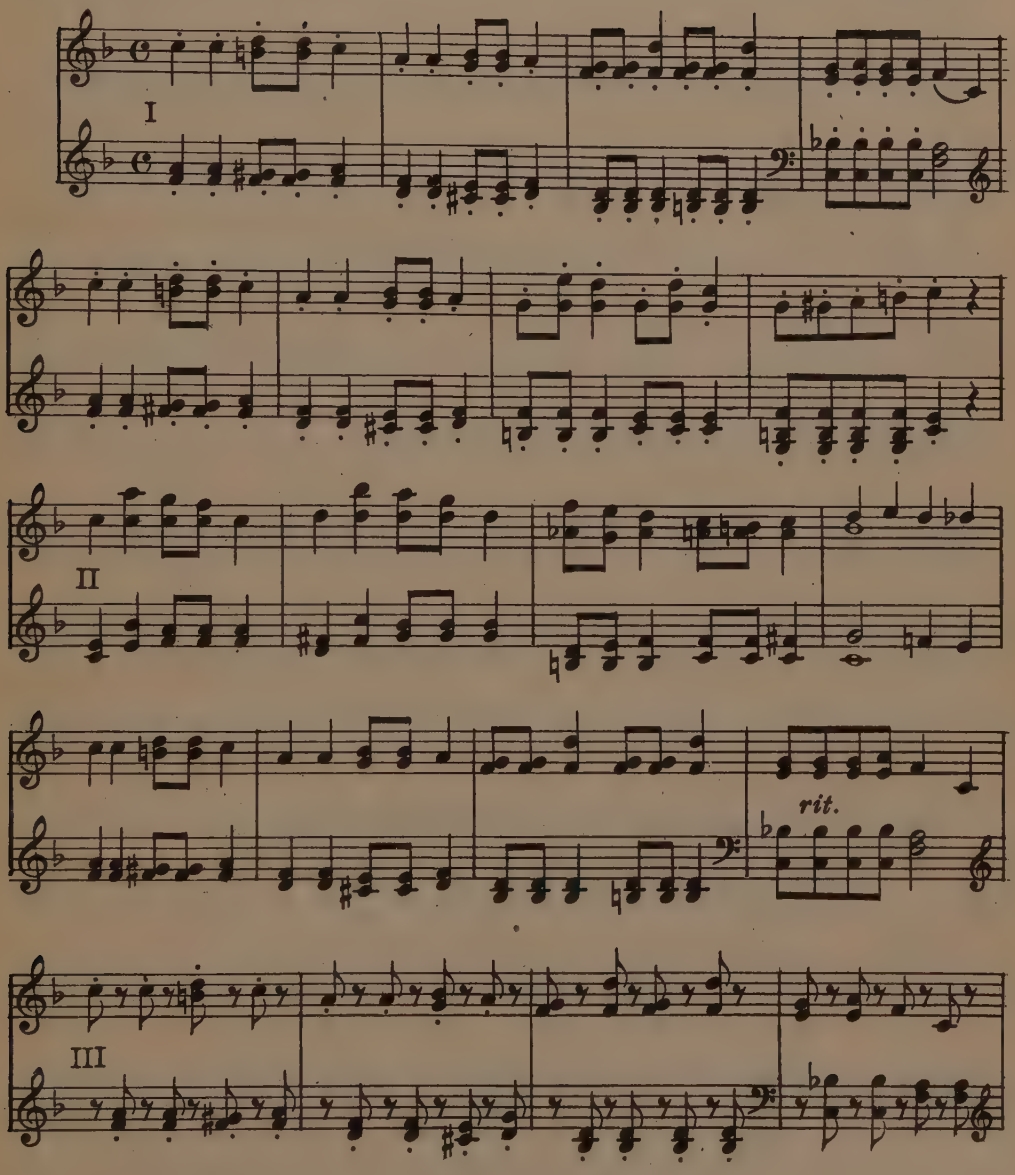
One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind me and was fast asleep in bed.

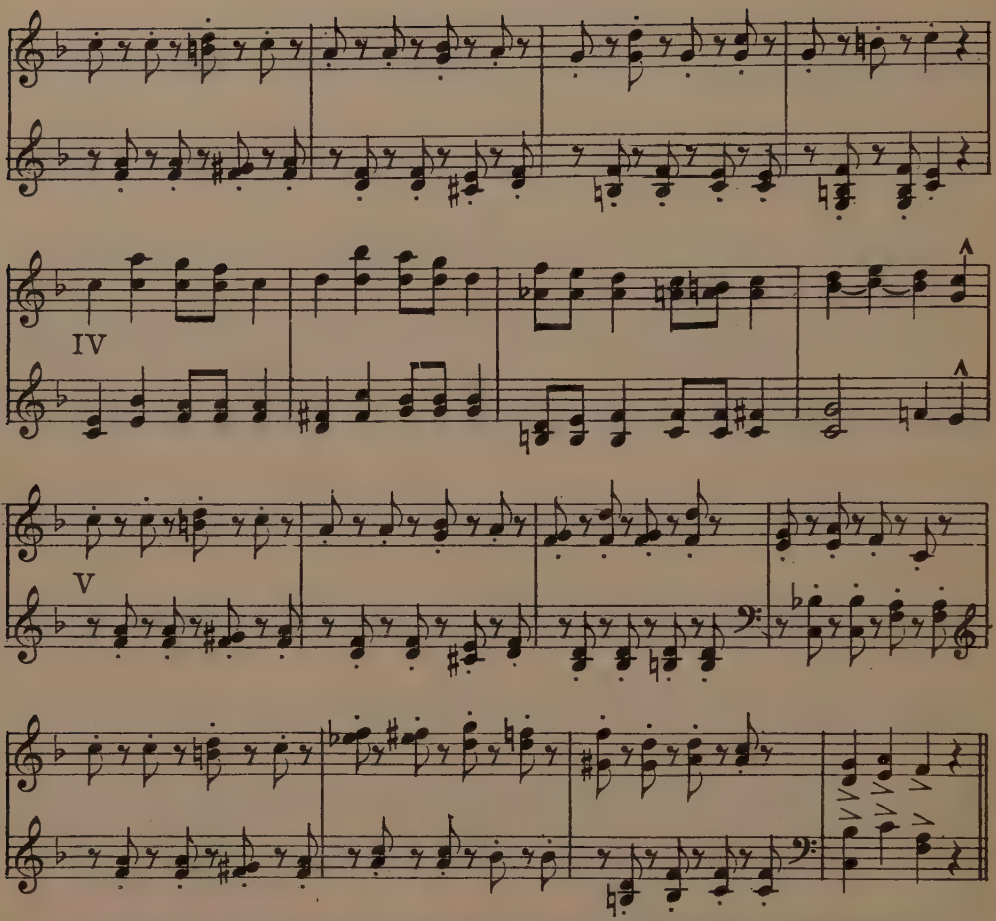
"A Child's Garden of Verses"
Robert Louis Stevenson
A. Flanagan
By Permission of Charles Scribner's Sons

THE ELF AND THE DORMOUSE

Adapted by
Maud Whitman.

"Will O' the Wisp"
Franz Behr.





Did you ever wonder who first thought of making umbrellas? Well, this is the story:

THE ELF AND THE DORMOUSE

Under a toadstool crept a wee elf,
Out of the rain to shelter himself,
Under the toadstool, sound asleep,
Sat a big dormouse all in a heap.
Trembled the wee elf, frightened, and yet
Fearing to fly away lest he get wet.
To the next shelter - - maybe a mile!
Sudden the wee elf smiled a wee smile.
Tugged till the toadstool toppled in two.
Holding it over him, gaily he flew.
Soon he was safe home, dry as could be
Soon woke the dormouse -- "Good gracious me!"
Where is my toadstool?" loud he lamented
And that's how umbrellas first were invented.

From Silver Pennies - Blanche Jennings Thompson. *Oliver Herford.*
Macmillan Co. *By special permission of the Author*

The Roman numerals on the music indicate the part of the music used for the corresponding part of the outline which follows:

I. This wee elf is probably out on a shopping tour. With his basket over his arm, he dodges in and out between beetles and ant hills as he stoops to buy a jar of butter from the buttercup or some honey from the bee.

II. He stops a green measuring-worm and stretches up tall to see if he has gained any in height during the night. He starts home again.

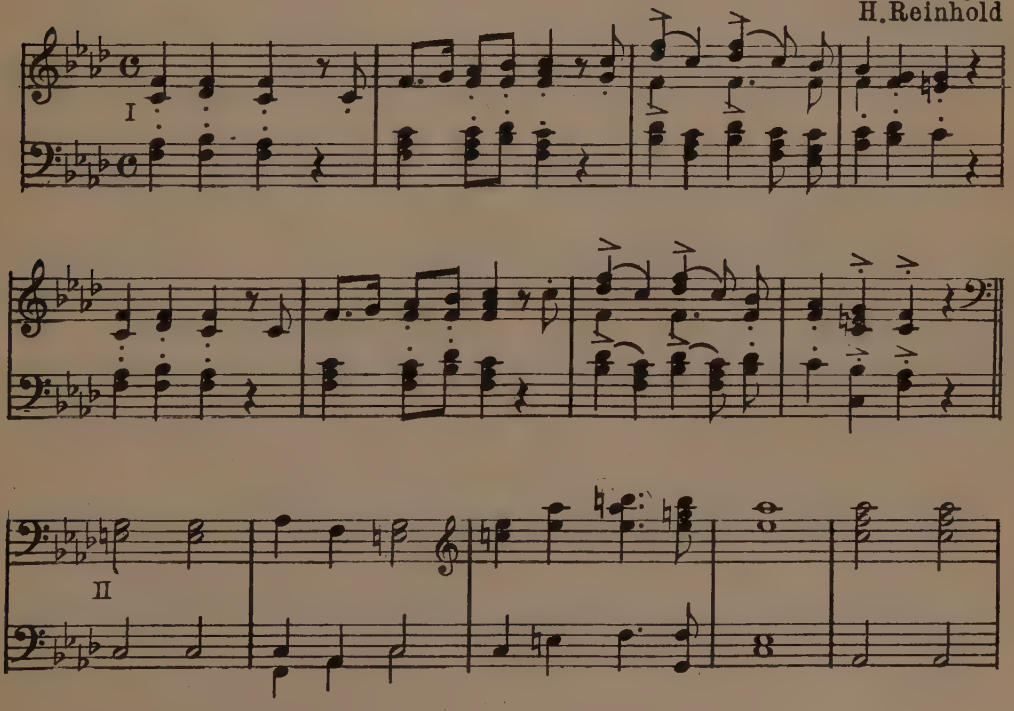
III. Suddenly the rain begins to fall, and he scurries around looking for shelter.

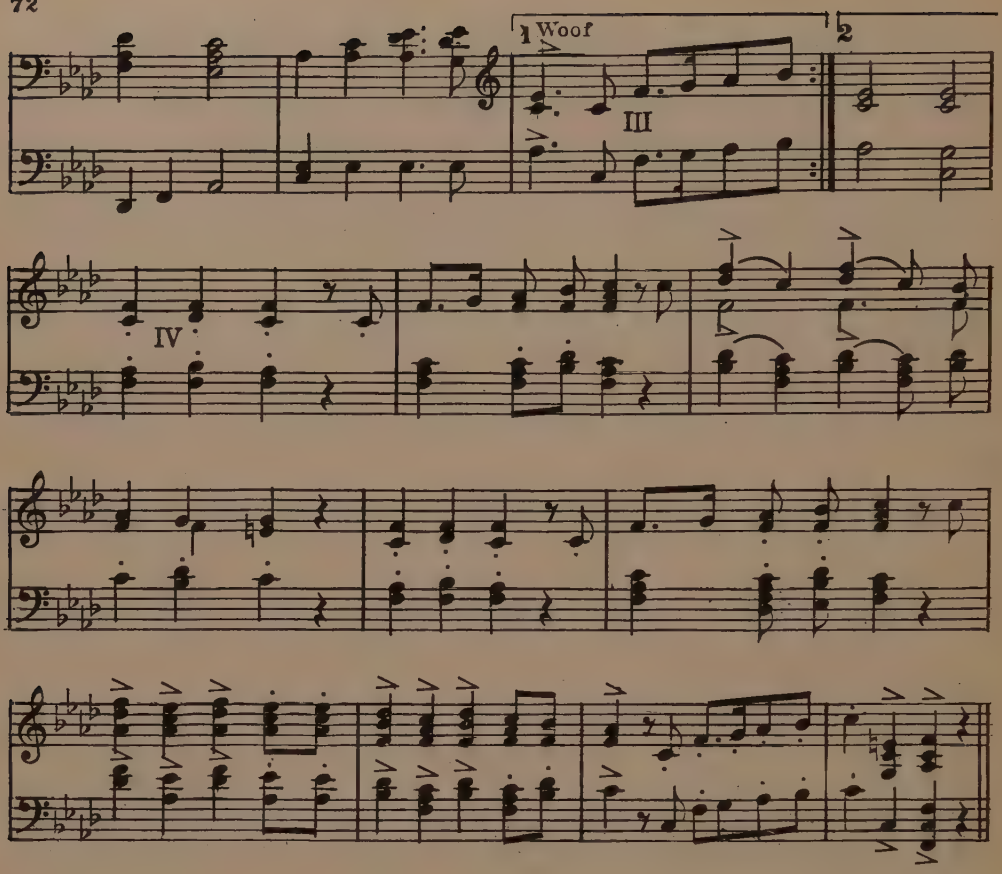
IV. Spying the toadstools he quietly creeps under one. On the accented note he tugs vigorously and lifts the toadstool from the ground.

V. With the umbrella over his head he scampers home.

THE BEAR WHO WANTED TO BE A SOLDIER

War song
H. Reinhold





I. The children have found some old muskets up in the attic and are having a gay time marching soldier-fashion around the room.

II. The hurdy gurdy's tame bear, which has been carelessly left alone on the street, decides to go up and to discover what the commotion is. Upon arriving he gives a "Woof" which frightens the children away into various corners of the room.

III He picks up one of the muskets and dances around to show the children that he wants to be a soldier too.

IV. At last the timid ones come forward and join in a formal march with their new companion.

THE WHITE SWAN

The king's messenger, Hans, walks through the woods and finds the white swan on the lake. He carries the swan under his arm and starts thru the town.

Quiet Walk, Page 11 (All the children walk around carrying the white swan.)

A little girl asks for a feather. When she touches it Hans calls out, "Hold fast, swan." She is fastened firmly to the swan and has to walk along with Hans.

(The little girl skips gaily about her play.) Music--Skip, Page 14

A little boy runs to take the little girl away from Hans but when he takes hold of her he too is held fast

Music--Run, Run, Run. Page 13

A man comes along with a bear. The bear dances for the people. The man touches the little boy and is held fast.

Music--The Big Brown Bear, Page 19

A clown comes out from the circus and on seeing the bear tries to dance like him and is held fast.

Same music.

An organ grinder comes along with his monkey. The monkey dances as he turns the organ. The organ grinder also becomes fastened to the swan.

Music--Monkeys. Page 21

The Mayor comes along and is very indignant at such a freakish sight. He rushes out of his carriage with great pomp and grasps the organ grinder. He is held fast.

Music--Heavy Walk, Page 11

The Mayor's wife, when she sees this, is very much perturbed. She hastens out and takes hold of the Mayor. She, too, is held fast.

Music--Heavy Walk, Page 11

At last they come to the Princess. When she sees this sight she laughs for the first time in her life.

(All of the children join in laughing.)

Music--Run and Stop, Page 13

After each part has been worked out by the group as a whole the children may be given parts indiviually. The boy with the swan may go around and collect one at a time until he has a whole line. He then leads this line before the Princess who is very much amused at the strange sight.

DANDELION

O dandelion, yellow as gold,
What do you do all day?

I just wait here in the long green grass
Till the children come to play.

O dandelion, yellow as gold,
What do you do all night?

I wait here till the soft dew falls,
And my hair grows long and white.

And what do you do when your hair grows white,
And the children come to play?

They take me in their tiny hands
And blow my hair away.

From The Pathway to Reading
Bessie Blackstone Coleman
Willis L. Uhl
James Fleming Hosic
permission of Silver Burdette and Co.

The dandelions grow in the grass.

At first the children are folded up in little balls on the floor, but they begin to grow slowly, and at last are on their tip toes reaching as high as they can with their finger tips.

Music -- Flower Music. Page 52

The children come to play.

The children skip, leap, and play among the dandelions.

Music -- Skip. Page 14

The dandelion folds up at night.

Slowly the children fold up to their original positions.

Music -- Flower Music. Page 52

The dandelion unfolds as at first.

Music -- Flower Music. Page 52

The children blow the dandelion's hair away.

The children skip around gaily, picking dandelions and stretching up tall to blow them away.

Music -- Skip. Page 14

THE TIN SOLDIER.

The children put their toys away and go to sleep.

Music -- Quiet Walk. Page 11

Jack-in-the-box awakens.

The children represent the Jack by squatting down as if in a box and coming up very quickly. They go back down very slowly and jerkily as if being pushed down by some one.

Music -- Jack-in-the-box. Page 31

The Teddy Bear walks around.

The children impersonate Teddy Bears by walking around in a slightly stooped position holding their arms and hands stiffly like the paws of a bear.

Music -- The Big Brown Bear. Page 19

Teddy Bear pulls the string of the Jumping Jack

The Jumping Jack from standing position jumps up and throws his arms

sideways and upward and his legs sideways. He comes back to the floor with his feet crossed and his arms crossed in front of his body.

Music -- Jumping Jack, Page 29

The Paper Doll dances and then returns to her place by the door.

The children dance around with much turning and many little hops.

Music -- French Doll, Page 28 , or Rag Doll, Page 30

All of the tin soldiers, except the soldier who has only one leg, march very stiffly around the room.

Music -- Energetic Walk, Page 12

The children return and throw the tin soldier with only one leg into the fire, where he melts away, looking at the paper doll to the very last.

The children represent the melting down of the tin soldier by gradually folding into little heaps on the floor.

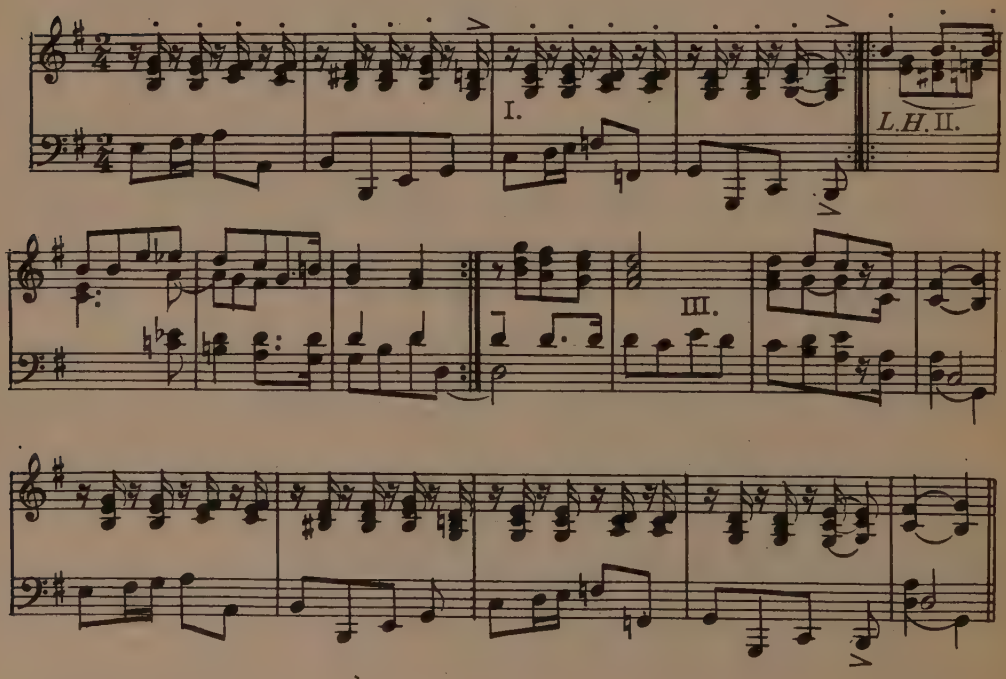
Music -- Christmas Candles Page 33

The paper doll is blown into the fire. She blazes up brightly and burns very quickly. The children extend their arms over their heads and then fall to the floor very quickly.

Music--Jumping Jack Page 29

THE LAMPLIGHTER.

Schumann.
Arranged



THE LAMPLIGHTER

My tea is nearly ready, and the sun has left the sky;
It's time to take the window to see Leerie going by;
For every night at tea-time, and before I take my seat;
With ladder and with lantern he goes posting up the street.

Now Tom would be a driver, and Maria go to sea;
And my papa's a banker and as rich as he can be;
But I, when I am bigger, and can choose what I'm to do;
O, Leerie, I'll go around at night, and light lamps with you.

For we are very lucky with a lamp beside the door,
And Leerie comes to light it as he lights so many more;
And O, before you hurry by with ladder and with light,
O, Leerie, see a little child, and nod to him to-night!

From A Child's Garden of Verses
By Robert Louis Stevenson.
By permission of Charles Scribner's Sons

Music

I. There is a very faint tinkle in the distance as Leerie approaches carrying his ladder. The child is probably seated playing with his blocks, but as the noise becomes louder, he runs to peer out the window.

II. The ascending and descending scale express Leerie's climbing up the ladder to light the lamp, and then down again.

III. Again we hear the tinkle which gradually fades away, and when he is almost out of sight he turns and waves a good-night to the little face against the window.

Suggested stories which may be developed in a manner similar to those given:

Alice in Wonderland.
The Gingerbread Boy.
The Little Red Hen.
Hansel and Gretel.
The Selfish Giant.-Oscar Wilde.
Peter Rabbit's Thanksgiving Dinner.
The Shoemaker and the Elves.
The Crooked Man.
The Story of the Pancakes.
The Little Jackal and the Alligator.
The Little Pink Rose.
The Goat and the Bee.
The Camel and the Pig.
The Fox and the Bag.

Victrola Records that have been found adaptable for rhythmic training.

March, 17568
Run, Run, Run, 18840
Blowing Bubbles, 17596
Mr. Duck, 17776
Mr. Turkey, 17776
Chickens, 18886
Butterfly, 18886
The Gingerbread Boy, 18015
Crooked Man, 18076
Pussy Cat, 18076
Motive for skipping, 18253
Jumping, 18840
The Giant, 17596
Mr. Squirrel, 17776
The Bunny, 18886
Squirrel, 18886
Diddle Diddle Dumpling, 35225
Hey, diddle, diddle, 17004
Humpty Dumpty, 18076
Sing a Song of Sixpence, 18076
Chicken Little, 35262
The Gingerbread Boy, 35418
The Little Jackal and the Alligator, 35636
The Little Red Hen, 17332
The Pancake Story, 35293
Three Billy Goat Gruff, 17198
Three Little Pigs 18685

PART II

DRAMATIC PLAY WITHOUT MUSIC

The children of the first and second grades are still in what is often called the dramatic period of development, and the types of activity that are of the most interest to them are those which give them an opportunity to impersonate the characters described in stories. The dramatizing of stories may, therefore, be a very important part of the Physical Education Program for it not only stimulates the imaginations of the children but serves as a guide for their activity which otherwise may be quite aimless.

As in Dramatic Play with music, the suggestions for the activity should come from the children themselves. When a suggestion is made all of the children try it out, and if it proves to be unsuitable they will, through the experience thus gained, be able to suggest something which is better adapted to the story. Too often, inexperienced teachers will keep the class inactive, while asking the children for suggestions, waiting until just the expected suggestion is given. The children gain little physical benefit or mental training from this guessing, and they lose interest and become restless; while, if allowed to give motor expression to their first ideas, they gain experience which enables them to understand the story more completely and thus find a basis for a better interpretation. At first, as has been said, the entire group impersonates each character but if time can be given to it, a more complete and satisfying culmination to this type of practice is to have someone chosen to represent each one of the characters in a more finished dramatization.

The teacher must not lose sight of the necssity of using the usually brief period allotted to this subject for interested, lively physical activity in which all are engaged. The stories used, therefore, should be those that are already familiar to the children, or they may be presented during the language or reading periods. From the many stories suitable for dramatization, selections have been made that offer a large amount of motor activity. In each lesson of this type there should be stretching, bending, stooping, running, and jumping- that is, enough vigorous exercise of the big muscles to insure a quickening of the circulatory and respiratory functions.

It is not the intention of the authors that the activities described in fine print in connection with the story be followed as a definite outline; they are included merely as suggestions with the hope of giving the teacher an idea of the possibilities for activity in the story. Where the activity is clearly indicated by the story or poem no outline of activity is included, the story merely being divided into small parts, each of which is to be told and followed by an interval of time long enough for the children to perform the activity indicated by that particular part of the story. It is to be understood that all of the children always perform each activity except where directions to the contrary are given. It is assumed that when a story is told in this manner, with pauses for activity, it is one already familiar to the children. If this is not the case, the story should be told first as a whole, and then told more briefly with pauses for activity.

DRAMATIC PLAYS FOR THE FIRST GRADE

THE LITTLE GRAY PONY

Maude Lindsey

A little boy had a pony that had lost one shoe and so he took him to the blacksmith.

(The children gallop, limping with one foot.)

The blacksmith is working, but needs more coal to heat the iron to make a shoe for the pony.

(All represent the blacksmith by swinging both arms around to the side as though lifting a heavy hammer, and bringing it down forward as if pounding on the anvil.)

The little boy goes to the storekeeper who is busy taking boxes down from a high shelf but he has no coal.

(The children reach high over their heads as if taking boxes from a high shelf.)

The little boy meets a farmer driving a wagon with a heavy load. He has no coal.

(The children represent the horses pulling a heavy load.)

The little boy goes to the miller who is grinding his grain, but he has no coal.

(The miller, at the center of a wheel formed by the rest of the children, sings as the wheel goes around. He may sing "Jolly is the Miller" or any familiar song.)

The little boy arrives at the mine and sees the miner digging coal.

(The children swing their arms up over their shoulders and downward as the miners do.)

The coal is quickly carried back to the blacksmith.

(All run, bending forward in order to support a weight on their back.)

The blacksmith makes the shoe and nails it to the pony's foot.

(All represent the blacksmith making the shoe. Then each stands on one foot and nails the shoe to the other foot.)

The little boy is happy and gallops away with his pony.

(All gallop away.)

THE THREE PIGS

The first little pig meets a man who gives him some straw with whioh to build a house.

1 (All stoop over to pick up straw and reach up high to build the house.)

The old wolf comes along and knocks at the door.

2 (All walk with a brisk stride.)

The little pig rushes to the window to see who is there.

3 (Each one runs and stretches up to look out of a high window.)

The wolf huffs and he puffs and he blows the house down.

4 (All puff and blow till the house falls down.)

The second little pig meets a man who gives him some sticks with which to build a house.

(Same as 1)

The wolf comes along and knocks at the door.

(Same as 2)

Little pig rushes to the window to see who is there.

(Same as 3)

The wolf huffs and puffs and blows the house down.

(Same as 4)

The third little pig meets a man who gives him some bricks with which to build a house.

(Same as 1)

The wolf comes along and knocks at the door.

(Same as 2)

Little pig goes to the window and looks out.

(Same as 3)

The old wolf huffs and puffs and puffs and huffs, but he cannot blow the house down.

(All blow and blow but can not blow the house down.)

Little pig arrives at the field ahead of the wolf and gathers a basket of turnips.

(All run fast, then bend forward to pull up turnips.)

Little pig runs home with the heavy load.

(All run in stooped position as if carrying a heavy load.)

Little pig goes to the garden at four, climbs the apple tree, and fills his basket with apples.

(All run, climb up by lifting the knees high, and stretch arms high to pick the apples.)

He throws an apple as far as he can for the wolf, climbs down the tree, and runs home.

(All throw, then climb down, and run home.)

The pig buys a churn at the fair and rolls home in it.

(Each one spins as if rolling down hill.)

The wolf climbs down the chimney and falls into the pot of hot water.

(All climb down the chimney and fall in a heap.)

THE PONY ENGINE AND THE PACIFIC EXPRESS

Once there was a little Pony Express that used to play around the depot on the side tracks.

(A chugging noise is made by sliding the feet.)

One of the big locomotives was its mother.

(The chugging noise is faster and louder and the arms, bent at the elbow, are revolved to indicate the movements of the wheels.)

The little pony express helped shift empty cars.

(All lean forward as if trying to move something very heavy. After getting it started they move forward, gradually increasing their speed.)

This little engine was very ambitious and wanted to become the engine of the Pacific Express more than anything else in the world. The little pony engine thought he could beat the Express; so one snowy, blowy afternoon when he heard it's conductor call, "All A board", he darted off like lightning ahead of it.

(Half of the class now represents the pony express, with each child grasping the preceding child's shoulders to represent the line of coaches, and it chugs away as rapidly as it can.)

The Pacific Express Locomotive was drawing a heavy train of cars and it had to make a stop or two so that it did not go very fast, at first.

(The other half of the class is the Express Locomotive and goes more slowly at first.)

Presently the pony engine went through a long tunnel.

(The second group stands on tip toes and raise their hands high for the tunnel.)

Close behind came the express.

(The first group form the tunnel for the Express.)

Before they reached San Francisco, the Express Locomotive's cow-

catcher was almost touching the Pony Engine's tender.

(Both groups run at full speed.)

With a howl of anguish the Pony Engine tore through the San Francisco depot and plunged right into the Bay.

(The group representing the express, goes on by to the next station)

THE GOLDEN COBWEBS

The Christmas tree stood all trimmed and ready for Christmas morning.

(The children stand on tip toe and raise arms high above their heads to represent the stately tree.)

All the house people came to look at the wonderful tree.

The big black cat came and said, "Miawo, miawo, that's a fine Christmas tree."

The big house dog said, "Bow, Wow."

The little canary bird looked at it with it's wise bright eyes and said, "Peep, Peep! It's a beautiful tree."

The wee mice peeped out from their holes and squeaked with glee, "ee, ee, That's a wonderful tree."

(All of the children represent each animal in turn - the cat by dainty mincing steps, the dog by quick vigorous ones, the canary by a flapping of the arms for wings, and the mice by scampering about very lightly and squeaking, pausing now and then to see what it is all about.)

The poor spiders had not seen the tree. Just before Christmas the house mother swept the house thoroughly with her broom going, "Poke, Poke" into all corners, and of course the spiders had to run.

(The children sweep with vigorous movements.)

The Christmas fairy was sorry for the spiders and gave them permission to come in. In the night they came creep, creep, to the tree.

(All of the children impersonate spiders by creeping along in a stooped position with arms projecting forward.)

They climbed all over the tree to look at everything hanging from it's branches.

(The children climb up by raising their knees and arms.)

After they had seen every toy and trinket on the tree they dropped to the floor and went creep, creep back to their homes.

(The children jump to the floor and crawl back to their corners.)

Christmas morning when the sun shone in on the Christmas tree it was all dressed with gold and silver cobwebs, and everyone was delighted who saw the tree.

(The children come running in clapping their hands to see such a beautiful tree.)

THE FOOLISH TIMID RABBIT

THE JATAKAS)
TALES OF INDIA) Re-told by Ellen Babbitt.

Once upon a time, a rabbit was asleep under a palm tree.

(Half of the class are curled up like sleeping rabbits.)

Some monkeys in the tree dropped a cocoanut that fell to the ground just back of the rabbit.

(The other half stand and make a throwing motion.)

Hearing the noise the Rabbit said to himself, "The earth is all breaking up." He jumped up and ran just as fast as he could.

(All the children leap away as a rabbit would do.)

Many other rabbits joined him and on and on they ran.

(Both groups run and hop.)

Finally a deer, a fox, and an elephant had joined them also.

(The children represent the different animals, the deer by a trot, the fox by a quiet run, and the elephant by a lumbering walk.)

A lion came to the rabbit who had first said the earth was breaking up and asked, "Is it true that the earth is all breaking up?"

(The lion runs in, shakes his head and roars.)

"Yes, I heard the sound of the earth breaking up." The lion put the little rabbit on his back and away they went like the wind. The other animals waited for them at the foot of the hill.

(The rabbit climbs to the lion's back and they run away. All of the children take part in this by twos, one child placing his hands on the shoulders of the one who stands in front of him. Both run.)

The lion saw the cocoanut that had fallen to the ground near by and said, "It must have been the sound of the cocoanut falling to

the ground that you heard, you foolish rabbit."

(The lion looks at the cocoanut and laughs and laughs.)

And the lion ran back to the other animals and told them all about it.

(All run back, and when the story is told, all laugh.)

HOW CREATURES WALK

(The activity of each animal is represented by all of the children, a pause being made after each line.)

The lion walks on padded paws.
The squirrel leaps from limb to limb,
While flies can crawl straight up a wall
And seals can dive and swim.
The worm he wiggles all around,
The monkey swings by his tail,
And birds may hop upon the ground
Or spread their wings and sail,
But boys and girls
Have much more fun,
They leap and dance
And walk and run.

From The Child's Treasury
May Hill
Foundation Desk Co.

THE SQUIRREL'S THANKSGIVING DINNER

The squirrel gathers nuts for the winter and stores them in a tree

(All run about, hop, and climb, carrying nuts and storing them in a hollow tree.)

On Thanksgiving morning he looks in his nest and discovers that the nuts are gone.

(All climb the tree and reach up to look in the storehouse.)

His friends, the bear, the rabbit, and the monkey come by and ask why he looks so sad. They are unable to help him.

(All walk like the bear, hop like the rabbit, and dart about like the monkey.)

A little girl passing by feels sorry for the squirrel, and she carries him home with her.

(All run about as if playing in the woods, then find and pick up the squirrel.)

The little girl's father thinks the squirrel would be happier in his own home so he takes him back to the tree and fills his nest with nuts.

(All take long strides as the father goes back with the squirrel.)

The little squirrel is happy once more.

(All run and hop gaily.)

WAKE-UP STORY.

Little Baby Ray was sleeping in his bed one morning when his pets came up to his room to wait for him to awaken so that they might say, "Good Morning" to him.

Little Dog Tray went trot, trot upstairs.

Kitten Fluff and Kitten Muff went pit, pat, pit, pat on their soft paws.

Little Bunny Frisk, Bunny Brisk, and Bunny Whisk went leaping up the stairs.

Goosey-Loosey and her three sisters waddled slowly up the stairs with their long necks stretched up so tall and their sharp eyes looking this way and that.

Peep-Peep and her five downy little sister chicks went hopping, running, and flying and then hopping, running, and flying again.

So there on one side sat little Dog Tray; little Kitten Fluff and little Kitten Muff; Bunny Frisk, Bunny Brisk, and Bunny Whisk. And on the other side sat Goosey-Loosey and her three feathery sisters and little Peep-Peep with her four downy sisters, all waiting for Baby Ray to wake up.

In the meantime his mother was preparing his bath and his breakfast. She asked the pump for water for his bath.

(All of the children pump with large movements of the back and arms.)

She asked the woodpile for some chips to burn to heat the water.

(The children chop the wood, pick it up, and carry it into the house.)

She went to the pasture and asked the cow for milk for his breakfast.

(The children milk the cow and carry the buckets of milk to the house.)

She went to the hen house and asked for an egg for his breakfast. The hens were very proud to be asked for eggs for Baby Ray.

(The children walk around very proudly flapping their arms.)

She asked the apple tree for an apple for Baby Ray.

(The children reach up high, jump to reach an apple on a high branch, and finally shake the tree to get a good apple.)

THE KING'S WHITE ELEPHANT.

A number of carpenters who lived on a river bank went every day in their boats to a near-by forest.

(The children get into boats and row to the forest.)

One day while they were at work a big elephant came limping along.

(The children limp as a lame elephant would do.)

The men pulled a great splinter out of the elephant's sore foot. This deed made the elephant so grateful that he decided to help them.

(Various ways will be suggested for pulling the splinter out of the elephant's foot.)

The elephant pulled up trees for the carpenters.

(Wrapping their arms, which serve as trunks, around the tree, the children lean forward and pull back and up.)

The men chopped the trees into logs.

(Wood chopping gives an opportunity for much vigorous activity of the arms and waist muscles.)

The elephant rolled the logs down to the river.

(Bending forward with one or both arms hanging down as a trunk, the children push the logs along before them.)

One day a beautiful white elephant came to work with him. He helped the carpenters too, and after his work was done he played with the children. He picked them up in his trunk and set them on high branches of trees and then let them climb down on his back.

(Some of the children may be elephants and some may be the children playing with him.)

The King came down the river and saw the beautiful elephant. He paid the carpenters a great deal of money for the elephant because he was very proud of the animal

(The King disembarks with a retinue of attendants and pays the carpenters for the elephant. The elephant is led away to the King's palace.)

HOW THE INDIANS MAKE THEIR BLANKETS.

The daughters of the Village Island chief started early in the morning on their long canoe trip to the forests of cedar for the bark which they need to make blankets

(Indian maidens kneel in the bottom of the canoe and paddle.)

At length they reached the beach and hid their canoe beneath a large spruce tree.

(They lift the canoe, carry it up the bank, and hide it under a tree.)

For a long time they climbed, wending their way through lonely, silent woods. At times they lost the trail.

(They crouch on their hands and knees looking for the trail.)

At last they reached the cedar trees.

(The children stretch and reach up with their arms, representing the tall cedar trees. They may sway as if in a wind.)

In May the cedar bark is loose and easily removed so the Indian maidens had little difficulty in getting what they wanted.

(The maidens cut the bark and then pull it from the tree)

They rolled the bark up into bundles and carried it in baskets on their backs

(The maidens stoop and push with the hands as they move forward. After the bark is rolled in bundles they lift it to their backs and go forward with long strides.)

They returned to the village in their canoes.

(Paddling as before.)

The bark was then pounded between stones with water to soften it until the fibers were separated. The fibers were then woven into blankets.

(With vigorous swinging motion the maidens pound the bark. They then weave the blankets.)

THE TALE OF PETER RABBIT.

From Beatrix Potter's
"The Tale of Peter Rabbit."

Peter ran away to Mr. McGregor's garden.

(All of the children run as a rabbit does. They all perform each action as the story proceeds.)

Mr. McGregor was on his knees planting cabbages, but he jumped up and ran after Peter, waving his rake and calling out, "Stop thief."

Peter ran so fast he lost both shoes.

Peter became entangled in a gooseberry net, wriggled out and left his jacket behind.

Peter rushed into a tool shed and jumped into a watering can.

Mr. McGregor turned over the flower pots looking for Peter.

Peter jumped out of the window.

Peter was so exhausted that he hopped feebly about not knowing what to do.

Peter spied Mr. McGregor near him, going scratch, scratch with his hoe.

Peter jumped up on the wheelbarrow and peeped over. Far beyond Mr. McGregor he saw the gate.

Peter jumped down and ran as fast as ever he could until he was safe at home.

THE ANT AND THE GRASSHOPPER.

The ant is busy carrying food and storing it away.

(The children run here and there carrying things and putting them away.)

The Grasshopper is happily and gaily hopping about the fields.

(The children imitate the hop of the grasshopper.)

When winter comes the Grasshopper is cold and hungry, and he begins to wish he had stored some food.

(He hops more slowly.)

The Grasshopper asks the ant to come and play with him.

(The Grasshopper and ant talk together, but the ant shakes his head. Half of the children may be Ants, and half may be Grasshoppers.)

The Grasshopper comes to the Ant's house to ask for food and shelter.

(The Grasshopper knocks at the door and asks for food and shelter.)

The Ant sends him away because he has only enough food for his own family.

THE PIED PIPER OF HAMLIN.

From Browning's Dramatic Lyrics.

Houghton, Mifflin Co.

Hamlin Town was troubled by rats; there were thousands of them, and they ran all over the town.

(The children imitate the rats gaily frisking all over the town.)

Finally, the people could stand it no longer; one day they rushed to the Town Hall and in anger demanded that something be done at once about the rats.

(All shake their fists, wave their arms angrily, stamp, and shout to show their disapproval.)

While the mayor was racking his brain to find a remedy, in walked a tall, strange man in a queer long coat, half of red and half of yellow. On a soarf tied around his neck was a flute.

(The children impersonate the piper by taking long slow strides.)

The mayor offered him fifty thousand guilders to rid the town of rats, so the Piper stepped out into the street and blew three notes on his flute.

(They take long slow strides and blow the pipe.)

All of the rats came plodding and frisking and running after the piper.

(They run like rats.)

They all followed him to the River Weser jumped in and drowned

(All jump into the river, make movements as if trying to swim, and fall to the floor.)

The people were so glad that they ran back to town and rang the bells till the steeples rocked.

(All run and pull the bell ropes vigorously.)

When the mayor refused to give the piper his money, the Piper became very angry, stepped out into the street again, and piped in a different fashion.

(The children again become the piper and take long slow steps while blowing the pipe.)

All of the little children came running and skipping, laughing, talking and shouting.

(All skip, laugh, and run.)

They followed him to Koppelburg Hill which opened wide for them to pass through and shut after them so that none of them could return. The people of Hamelin went slowly back to town and wept for their children who would never come back to them.

(All walk slowly with drooping heads.)

MAJOR LIBRARY
Womens Dept. of Phy. Ed.

ALICE IN WONDERLAND.

Alice, who was nearly asleep on the river bank one very hot day, saw a rabbit hopping by. She was certain that he pulled a watch from his waistcoat pocket and was saying, "Oh dear! Oh dear! I shall be too late!"

(All of the children hop like rabbits who are in a great hurry.)

Alice followed him to the rabbit hole through a long dark tunnel.

(Each child takes the part of Alice and runs after the rabbit.)

Alice stooped down to look into a beautiful garden with cool fountains and strange flowers.

(Each one stoops and looks all around.)

Alice looked about for a way to make herself small enough to get in through the tiny hall. She found a bottle marked, "Drink me" on a little glass table. She drank it and shrank so that she was only three inches tall.

(All of the children walk about in stooped position, trying to be as small as possible.)

Then Alice realized that she needed a key to get in. She tried to reach the golden key on the table, but she was too short.

Then she found some cake and having eaten it, grew so that she was nine feet tall.

But she was much too large to get in now, and she was so distressed that she sat down and wept bitterly. Soon the rabbit came back.

But, when he heard Alice's voice, he dropped his fan and ran away.

Alice picked up the fan and started to fan herself. This made her shrink again, and she realized it only in time to save herself from being extinguished entirely. She had to swim now because the tears she had wept when she was tall were enough to make a large pool.

In a short time, many strange birds and animals had fallen into the pool and were swimming around Alice. Then they all got out and tried to shake themselves dry.

The dodo suggested having a caucus race in order to get dry. He drew a circle and they all stood on it. They could start when they wanted to, and stop when they were tired. They all ran round and round for a long time.

When this was over the lobsters came up on the seashore and danced the lobster quadrille with Alice.

The royal procession, which looked very much like ordinary playing cards, came to Alice, with a very grand manner.

Alice told them they were nothing but a pack of cards, and they all jumped up at her and flew in her face.

Alice suddenly found herself awakening and trying to brush some dead leaves from her face. "Oh, what a curious dream!" said Alice as she ran home.

THE THREE BILLY GOATS GRUFF.

Little Billy came trotting over the bridge, on his way to the hill where the green grass grows.

(The children trot lightly.)

The troll, who lived under the bridge, came stamping out and said, "Who is tramping on my bridge?"

(The children are each hunched over, like a troll, and they take long angry strides.)

Little Billy was very much frightened. He begged the troll not to eat him and told him that Big Billy was soon coming and that he would make a much better meal.

(The children trot away.)

Then Big Billy came trotting over the bridge.

(The trotting is heavier this time.)

The troll met him, too, and asked the same question.

(The troll is the same as above.)

Big Billy told him that Biggest Billy would soon come along and would make a much finer meal. Then Big Billy galloped safely on to the hill where the grass grows.

(The children trot away.)

Finally Biggest Billy came.

(The trotting is still heavier this time.

The troll met him, too.

(The troll is the same as before.)

But Biggest Billy pushed the troll over the bridge and went peacefully away.

(This time before trotting away the children push the troll over the bridge.)

THE ELEPHANT AND THE WHALE.

The elephant and the whale, while taking a pleasant walk to-gether, decided that since the elephant was the strongest animal that lives on land and the whale the strongest animal that lives in the sea, they would plan to rule all of the other animals.

(The elephant walks with slow and lumbering tread. The children bend forward, and let their arms hang down with hands clasped swinging like the trunk of an elephant.

When walking like a whale they flap their arms like the flippers of the whale and sidle along with a clumsy movement.)

A little rabbit came along just then and heard their plans. He decided that this would never do for him, for he did not want to be ruled by the elephant or the whale.

(Each child hops along like a rabbit with his hands at the top of his head for ears. He stops and listens, wiggling his ears.)

So the rabbit ran on and got a long rope and a drum. He hid the drum in the bushes.

The rabbit then went to the elephant and asked him to pull his cow out of the mud, flattering him so that he could not very well refuse. He tied the rope around the elephant and told him to pull hard when he beat the drum.

The rabbit went to the whale and by flattery got him also to consent to pull his cow out of the mud. The other end of the rope was tied to the whale and then the drum was beaten.

The elephant and the whale both pulled hard. The whale was almost pulled out of the ocean. Then he took a dive down into the sea and the elephant was pulled down to the shore.

(Half of the children may be whales and half may be elephants and they pull as hard as they can.)

When the elephant and the whale saw each other they were very angry. They each gave such a hard pull that the rope broke. The elephant turned a backward somersault and the whale turned a flip-flop into the water.

(The children pull hard and then fall together.)

The little rabbit in the bushes laughed and laughed, for he knew that the elephant and the whale were so angry with each other that they would never want to rule the world together.

(All the children hop about and laugh heartily.)

A DAY AT THE SEASHORE.

When the children arrive at the seashore, they run gaily about on the moist, closely packed sand of the beach.

(The children all run lightly to and fro.)

They toss the big rubber ball back and forth, sometimes sending it so high that the catcher must jump and reach up high to catch the ball.

(The children are divided into groups of two or three, each group tossing an imaginary ball back and forth.)

They then dig in the sand, hollowing out great holes into which they jump

Then they build a high wall stooping down to get the sand and reaching up to pat it into place.

They run down the beach into the water lifting their knees high. When a wave comes they all jump high above it.

They swim and sometimes turn somersaults in the water.

(The children extend one arm forward and then pull it forcibly down toward the body. They alternate right and left arms in short strokes. This is to represent the "dog paddle," the swimming stroke most likely to be used by children of this age.)

After the swim, all of the children run to the bath house for dry clothing.

RAKING LEAVES AND BUILDING A BONFIRE.

The following outlines are given to show how the everyday experiences of the children may be used for dramatic interpretation.

The leaves come fluttering down to the ground.

(The children stretch up high, whirl about as if being blown by the wind, and then sink down.)

They are raked into neat little piles to be carried away.

(In raking they reach forward with both hands together and pull back.)

The leaves are carried in a wagon, a basket or a sack, and piled high ready for the bonfire.

(The children stoop over, and come to erect standing positions with each arm full

The smoke slowly curls out from under the leaves and rises to the sky.

(Curled up in a ball at the beginning, the children gradually unfold and come to position stretching on tip toes.)

Soon the flames begin to dance and dart about as if they are playing hide and seek.

(A sudden leap into the air followed by runs and jumps in various directions, indicative of the movements of the flames.)

The leaves have disappeared leaving feathery mounds of crumbled ashes.

(The children sink to the ground slowly.)

LIST OF ACTIVITIES WHICH MAY BE WORKED OUT IN A MANNER SIMILAR TO THOSE PREVIOUSLY OUTLINED

Suggestions for activity are indicated briefly

A trip to the Circus.

The different animals, the ringmaster, the clowns, the tightrope walker, and the trapeze performers may be represented.

Autumn in the Woods.

Running through the leaves, gathering nuts, climbing trees, crossing a brook, walking on a fallen log.

Making a Snow Man.

Running in the snow, rolling large snow balls, piling them up, throwing snow balls at the snow man.

Getting a Christmas Tree.

Prancing of the horses of the sleigh, running through deep snow in the woods, chopping down a tree, carrying it to the sleigh.

The Christmas Toys.

All the toys given under Dramatic Play with Music may be used.

Skating.

Walking and running to the river, skating, chopping wood for fire, swinging arms to get warm.

Moving Day.

Taking down curtains, moving furniture, carrying things down-stairs and reaching up to put them in the truck.

Making a Garden.

Digging, raking, making rows for seeds, planting seeds.

Going Fishing.

Digging bait, walking to the river, rowing, throwing out the line.

A Visit to the Farm.

Sliding in the haymow, swinging, climbing trees, gathering eggs.

On the Playground.

The Playground activities given under Dramatic Play with Music.

A Visit to the Zoo.

The various animals may be imitated.

Indian.

Going hunting, shooting with bow and arrow, paddling a canoe, running, and dancing.

Cowboy.

Riding a pony, throwing a lariat, riding a balky pony.

Fireman.

Sliding down a pole, racing to the fire, going up and down the ladder, carrying some one out.

Carpenter.

Hammering, sawing, climbing a ladder, carrying boards.

Sailor.

Climbing the mast, cleaning the deck, polishing the brass.

Woodman.

Walking to the woods, chopping down a tree, sawing it into lengths, piling the lengths.

Rain Storm.

Pattering of rain growing faster and faster, running indoors from playground, going upstairs to close windows, wind swirling and blowing the rain

LIST OF SUGGESTIONS FOR DRAMATIC PLAY THAT ARE SUITABLE FOR EITHER FIRST OR SECOND GRADE.

Other stories that have been found to be well adapted to dramatic interpretation:

The Three Bears.

Half Chick.

The City Mouse and the Country Mouse.

How the Chipmunk Got His Stripes.

How the Camel Got His Hump.

The Gingerbread Boy.

The Elephant's Child.

The Lion and the Cunning Jackals.

How The Robin's Breast Became Red.

The Monkey and the Crab.

The Alligator and the Jackal.

The Tar Baby.

Wee Willie Winkie.

Bobbie Grasshopper Green.

The Gingham Dog and the Calico Cat.

The Little Red Hen and the Fox.

Jack and the Beanstalk.

Raggi-Lug.

Who Has Seen the Wind. Christine Rossetti.

The Musicians of Bremen.

Activities from the child's own experience that are adapted to dramatic interpretation:

PART III

GAMES FOR THE PLAYGROUND AND SCHOOLROOM.

Many of the games of this group are quite as dramatic in their nature as are those activities which are listed as Dramatic Play, but they are placed in this group because even though dramatic in form they are pre-eminently contests of skill or of speed in running, or because in some other way they are essentially competitive.

At this period children are interested in activity for its own sake with no thought of any result to be attained. They are easily discouraged and will not work for a long time to accomplish some remote end as will older children in their more highly organized team games. Therefore the games best suited to this period are very simple; there are few rules, and the end is not long postponed. Because the child of this age has not developed a high degree of co-ordination, games involving much skill do not appeal to him. He is better pleased with activity that involves the use of the big fundamental muscles in such natural activities as running, jumping, leaping, hopping, sliding, climbing, and the like. Large amounts of such exercise are not continued for too long at a time because of the relatively small size of the heart and consequent danger of overstrain.

Children like games with which they are familiar and will play the same game over and over again with interest and pleasure. They should often be permitted to choose the game to be played. Teachers who are constantly in search of new material rob the children of the pleasure to be secured from playing games with which they have become thoroughly familiar through frequent repetition. However, a game should

not be repeated in any one play period until the children become tired of it. The attention span of the child of this age is short, and he soon loses interest in one type of activity. In order to maintain his interest there must be variety within the lesson.

In order to secure the maximum benefit from games the lesson must be carefully planned, and the teaching of the game must be done with as little loss of time as possible so that the group may be actively engaged during the entire period. Especially is this true in cool weather when the children will become chilled if not active.

If the game is to be played in some definite formation such as circle or line formation, the children should be in this position when the game is explained to them, since it is much easier for them to comprehend the explanation if they are in the actual game situation.

Ways of getting the children into formation should be planned to prevent loss of time. The simplest way for small groups to form a circle is to have the teacher hold out both hands and say, "Let's all join hands and make a circle." If the teacher decides that a more formal method of passing is desirable when the class is very large, the children may move in double line to the playground. When the place for the game has been reached the children may turn so that the two lines face each other. Each child then joins hands with those on either side of him, and the children at the ends of the two lines join hands. Everyone then steps back to form a circle. If a double circle is wanted, alternate children take one or two steps toward the center of the circle, each one stepping in front of the child to his right. Another way of forming a double circle is to ask the children to pass by twos into

a circle. For games in which two or three people are active while the rest form the circle, large classes should always be divided into smaller groups each of which forms its own circle. In this way long periods of inactivity will be avoided, and everyone will have a turn.

The game should be explained in as few words as possible, and it is often very helpful to have one or two children demonstrate positions or movements of the game as it is being explained. This demonstration should be done very slowly - the children chosen merely showing what activity is to be done but not with the speed of the actual game.

During the playing of the game the teacher must be constantly on the alert to see that all rules of the game are observed, for nothing more quickly takes away the pleasure to be derived from games than does breaking the rules. If for example a child cuts through the circle when he is not supposed to do so, but by so doing succeeds in catching the one he is chasing, he is very likely to do the same thing again unless the incident is noticed and corrected. And others will be less likely to follow his example when they see that such behavior does not result in satisfaction.

In the game "Froggie in the Meadow" described on page a small boy was once observed to go directly to the hiding place of "Froggie." On being questioned he admitted that he had not had his eyes closed all of the time, but pleaded that he wanted to be "Froggie." Had this action gone unnoticed by the teacher of the game, he would have accomplished his purpose and hence would have been very likely to make the same attempt again. Every effort must be made to see that desirable types of conduct are rewarded in the playing of games, and that undesirable types of conduct meet with failure. In this way habits of fair play will be formed early in group activities.

Game to be presented — CAT AND MICE.

Games of this type should be presented in a manner which allows the dramatic element to make its full appeal to the children. The following questions are intended merely to suggest ways in which this may be accomplished.

"Who has seen a cat catch a mouse?"

"How did the cat do it?"

"To-day we are going to play a game in which we need a cat that can catch mice. What must this cat be able to do? Who do you think would be a good cat?" The children should be encouraged to make the selection on the basis of ability, for having a swift runner for a cat will make the game more interesting for everyone.

"Where shall the cat be?"

"Where shall the mice have their holes?"

"How do mice steal out for food?"

"And what do they do when they see the cat?"

The cat is now stationed in her hiding place and goes to sleep. The teacher selects five or six mice who steal up and nibble away until the cat springs out upon them and chases them back to their holes. Any mice caught are taken by the cat and kept in her cage which may be a corner near the cat. The game continues with several different groups of mice, but with the same cat. If, after having played this a number of times, the children are still interested in the game, a new cat is chosen; all of the mice in the cage are set free, and the game is started as at the beginning.

CIRCUS

The children are divided into groups of equal size. Two lines or goals are drawn on the ground with a stick or designated in some other way. One group is behind its line. The members of the other group decide upon an animal which they will imitate and then approach the first group. When within a short distance of the line they begin to imitate the animal decided upon, and the first group tries to guess what the animal is. As soon as some one in the first line guesses correctly, all of the members of his group chase the other group back to its own line. Any players who are caught become members of the first group. The game is repeated with the other group taking its turn at imitating an animal. The game continues in this way until all of the members of one group have been caught.

SNAKE CATCH

One child holds the "Snake" which is a piece of rope five or six feet long to which is tied a heavy object such as a bean bag or a ball in a bag. He runs dragging the rope on the ground, and the rest of the group try to catch the "snake." Any one successful in catching the "snake" may run with it the next time the game is played. No one may catch the snake by stepping on it or by catching hold of the rope near the hand of the runner.

CAT AND RAT

The children stand with hands joined in a circle. One who has been chosen to be the rat is inside of the circle, and the one who has been chosen to be the cat is on the outside of the circle.

The cat says, "I am the cat." The rat says, "I am the rat." "I will catch you," says the cat. "No, you won't," says the rat

Then the chase begins. The players in the circle help the rat by raising and lowering their hands to let him in or out as he wishes, but they try to prevent the cat from getting through the circle. When the rat is caught both players join the circle after each has chosen a player to take his place in continuing the game.

SQUIRREL IN THE TREES

The children stand in groups of three, one being the squirrel, the other two forming a hollow tree by standing facing each other, each with his hands on the other's shoulders. There should be one more squirrel then there are hollow trees. At a signal from the teacher all squirrels exchange trees and the extra squirrel tries to find a tree for himself. The squirrels should, after a time, take their turn at helping for the hollow trees.

MIDNIGHT

One player is the fox who has a den at one corner of the play-ground. The rest of the players are the sheep and their fold is at the corner opposite the fox's den. The sheep wander about in the meadow, and because they know the fox can catch them at midnight they keep asking him what time it is. As long as he says "Three o'clock", "Six o'clock," etc. they are safe, but when he says "Midnight," they must run back to the fold. Anyone who is caught becomes the fox and the game is repeated.

BROWNIES AND FAIRIES

The players are divided into two groups of equal numbers, the Brownies and the Fairies. Each group stands behind one of two lines which are drawn across opposite ends of the playground. The Fairies turn their backs while the Brownies steal up as quietly as possible almost to the line. Then the Brownies cry out, "Look out for the Brownies," whereupon the Fairies turn and chase the Brownies, tagging as many as they can. All who are caught become Fairies. The game is repeated with the Fairies creeping up to surprise the Brownies. The side wins which has the greatest number at the end of the game.

FOLLOW ME

The children stand in a circle or they may be informally arranged if each has some way of marking his place, such as a tree, bush, stone, bean bag, etc. The one who is "it" walks around and touches some of the players on the shoulder saying, "Follow me." The players designated follow him until he claps his hands and cries, "All run home." Whereupon each runs for his own place trying to get there before the one who is "it" gets there. The one who fails to get a place is "it" for the repetition of the game.

SLAP JACK

The children stand in a circle. The one who is "it" runs around the outside of the circle and taps another player. The player immediately starts around the circle in the opposite direction and tries to regain his place before "it" can reach the place. The one who fails to secure the place is "it" for the next time.

DOG AND THE BONE

One player who has been chosen to be the dog sits with his bone in the center of a large circle. The other players tantalize him by touching him, pretending to take his bone, etc. Suddenly he springs up and chases them. Any player caught within the circle takes the dog's place and the game is continued.

CHARLEY OVER THE WATER

The children join hands in a circle and dance around the one who is chosen to be Charley, chanting as they go:

"Charley over the water,
Charley over the sea,
Charley catch a blackbird
Can't catch me!"

As the last word is said all of the children try to stoop before being tagged by Charley. Anyone who is tagged takes Charley's place as the game is repeated.

FROGGIE IN THE MEADOW

The one who is chosen to be "Froggie" is in the center of the circle. The rest of the players join hands and with eyes closed walk around the circle chanting:

"Froggie" in the meadow can't get out
Take the little stick and push him out."

As they do so "Froggie" escapes without being seen, and hides. At a signal from the teacher the rest of the players open their eyes and go to find "Froggie." The one who is successful in finding him may be "Froggie" when the game is continued.

TOMMY TIDDLER'S GROUND

One player who is chosen to be Tommy Tiddler stands in the middle of a large circle. All of the other players tease Tommy Tiddler by stepping into his circle and saying,

"I'm on Tommy Tiddler's ground
Picking up gold and silver!"

Tommy Tiddler tries to tag them and if successful in doing so changes places with the one tagged.

JACK BE NIMBLE

The players are divided into groups of eight or ten, and some small object such as a book set upright or a crayon box is placed in front of each group The players run forward one after the other and jump with both feet at once over the obstacle, while they all repeat,

"Jack be nimble,
Jack be quick,
Jack jump over the candlestick."

RINGMASTER

One of the players is chosen to be ringmaster. He stands in the center of the circle and cracks his whip after the fashion of a ringmaster as he calls out the names of different animals. As he does so, the rest of the players impersonate the animal named in any way they wish. After the game has been played for a time a new ringmaster should by chosen.

TEACHER AND CLASS

The players are divided in groups of six to eight, and in each group one of the players is chosen to be the "Teacher." The "Teacher" stands facing the class who line up side by side about eight or ten feet away. Each "Teacher" is provided with a bean bag which is thrown in turn to each of the members of the class. Any member of the class who fails to catch the bean bag goes to the foot of the line. If the "Teacher" fails to catch it he goes to the foot of the line and is replaced by the first one in line.

FOLLOW THE LEADER

One player who is chosen to be the leader runs, skips, gallops, hops, runs on all fours, limps like a lame dog, or moves about in any way he wishes. Each member of the group does whatever the leader does. The leader may introduce any stunt or other activity that he thinks of and much fun is created if he changes the activity frequently. After a time a new leader should be chosen.

SCHOOLROOM GAMES FOR FIRST GRADE.

THE BOILER BURST.

The player who is chosen to be "it" stands at the front of the room while the rest of the children leave their seats and gather close around him. He tells a story, which may be a story with which all of the children are familiar or it may be one that he makes up as he tells it. At any point in the story he may say, "The Boiler Burst" which is the signal for all players to run to their seats before being caught. Any player caught becomes the story teller for the next time.

HAVE YOU SEEN MY SHEEP?

If there is enough space around the sides of the room to allow a cirle to be formed and still leave room for the runners the players should stand in a circle. If not, all of the players with the exception of the one who is "it" remain in their seats. This player stops and questions one of the other players in this manner, "Have you seen my sheep?" The reply is, "How was he dressed?" "It" then describes the clothing worn by some other player whom he has chosen to be his sheep. The one being questioned names the player whom he thinks is being described. If he is right, he chases the sheep around the room trying to catch him before he can regain his place. If he fails to catch the sheep he is the questioner as the game is repeated. If he succeeds in catching the sheep then the sheep becomes the questioner.

PUSS IN THE CIRCLE.

One who is chosen to be "Puss" stands in the center of a circle or ellipse as large as can conveniently be made at the front of the room. The rest of the players on the outside of the circle tease him by stepping into his circle and calling "Pussy" and even by trying to touch him. When they are not expecting it he springs at some one and tags him. This player then becomes "Puss" and the game is continued.

FOLLOW ME.

This game is played in the same manner as Follow Me on page 111 except that the children remain in their seats until touched on the shoulder by the leader.

FOLLOW THE LEADER

This game is played in the same manner as Follow The Leader on page 113 except that the activities selected must be adapted to schoolroom conditions. It is an excellent game to furnish a great deal of fun and activity in a short time.

GOOD MORNING

One who is chosen to be "it" stands with his eyes closed and with his back turned toward the rest of the class. Some one selected by the teacher says, "Good Morning John!" (or whatever the child's name may be). To which "it" replies "Good Morning Mary," giving the name of the person that he thinks addressed him. He may have three guesses, and if he guesses correctly he continues to be "it". If he fails on the third guess the one who spoke to him becomes "it."

TOY TAG

The children remain in their seats with the exception of one row which may be selected by the teacher to start the game. The children of this row stand at the front of the room all imitating some toy which they choose as a group The rest of the players try to guess what toy is being represented. The player who first guesses the right toy chases the group and tries to catch them before they reach their seats. If he is successful in catching one of them his row may have the privilege of representing some toy as the game is continued. If he fails to catch anyone the first row continues the game.

'TWAS THE NIGHT BEFORE CHRISTMAS

One child who is chosen to be "it" may stand wherever he chooses and the rest of the players remain in their seats. All of the players including "it" are given names of objects or persons occurring in the poem "Twas the Night Before Christmas." Several are given the name "stocking," several "chimney," two or three "mouse" and so on. The poem is then read aloud, and when the word "stocking" is read all with that name rise and change places, each trying to get a new place before "it" gets there.

The one who fails to get a place is "it" as the reading is continued. One word may be decided on as a signal for everyone in the room to change places.

This game as described here is intended for use at the Christmas season, but many other poems or stories may be used equally well and played at any season.

GOING TO TOWN

Two children play together at the board Each one draws a long rectangle which is divided into six squares or stops. One of the players then hides a piece of chalk in one of his hands behind his back, and the other player tries to guess which hand the chalk is in. If he guesses correctly he makes a cross in one of his stops. The game is continued, the two players alternately hiding the chalk and guessing. The one who first gets crosses in all his stops has reached town and wins the game.

PLAYGROUND GAMES FOR SECOND GRADE

FISHERMEN'S NET

The children are divided into groups of equal numbers, each group standing behind one of the two lines which have been marked at opposite ends of the playground. The players of one side join hands forming a net while the players of the other side are the fish. At a signal both sides advance and the players forming the net try to catch the fish by encircling them with their line. Fish caught in the net may try to escape only around the ends; they may not break through the net. Any fish caught belong to the side catching them. The game is continued, the two sides alternating in being fish and net.

WOOD TAG

The players are scattered informally over the playing space. The one who is "it" chases them and tries to tag someone. A player is safe, that is he may not be tagged, when he is touching wood. This wood may be a tree, a stick, a door, or any available object made of wood. In all tag games play should be restricted to a definite area for interest in the game is soon lost if the players run too far away. When anyone is tagged he takes the place of the one who tagged him.

BIRD CATCHER

One player who is chosen to be the mother bird takes her place in the nest which is a space marked off at one corner of the playground. Two players who are the bird catchers stand in the center of the playing space. All of the rest of the players are at the end of the playground opposite to that where the mother bird is They are all nam-

ed for birds, several having the same name. When the teacher calls the name of a bird all children who have been given that name run across and try to reach the mother bird before being caught. Any players caught are placed in the cage which is in the corner opposite the nest.

CROSSING THE BROOK

The two lines which form the brook are straight but not parallel so that at one end the brook is rather narrow and increases in width toward the other end. The children run in single file, and each one jumps over the narrow part of the brook. Any players are eliminated who step into the water while attempting to jump across the brook. They may be told to go home to get dry stockings. Succeeding jumps are taken at wider and still wider parts of the brook until only one player is left. He is the winner of the game.

BEAR IN THE PIT

The player who is chosen to be the bear is in the center of a circle formed by the rest of the players who stand with hands joined. The bear tries to get out of the ring by breaking through or by going under or over the joined hands. If he escapes, all of the group chase him. The one successful in catching him is the bear for the next repetition of the game. Here too, limits should be set as to how far the children are allowed to run.

RED LIGHT

The player who is chosen to be "it" stands on a line across one end of the playground, with his back to the rest of the players, who are lined up behind a corresponding line at the opposite end of the playground. As he counts from one to ten the players move forward as rapidly as possible. After counting to ten he says, "Red Light" and immediately turns around. Anyone whom he sees moving is sent back to start over again, but those not seen moving are allowed to start running from the places they now occupy when the counting is repeated. The counting and running are continued in this manner until all players have crossed the line on which the counter stands. The last one across the line is "it" for the next game.

SHADOW TAG

The players are scattered informally over the playground as in all tag games. In order to catch someone the player who is "it" must step on the shadow of that person. When he is successful in doing so, he calls out the name of the one caught who then becomes "it" as the game is continued. This is a very lively game and is much enjoyed if the players are restricted to a fairly small area.

GARDEN SCAMP

The player who is chosen to be the scamp is inside of the circle formed by eight players who stand with hands joined. The gardener who is on the outside of the circle, calls to the scamp, "Who let you in my garden?" to which the scamp replies "No one!" At this the gardener begins to chase the scamp who runs in and out of the circle, performing any stunts he chooses, each of which the gardener must also perform. Many ways of making the chase difficult for the gardener will be thought of. When the scamp is caught, he becomes the gardener and the gardener becomes part of the circle. If the gardener fails to perform any of the stunts done by the scamp, or fails to follow the exact path taken by the scamp, he must return to the circle and the scamp chooses a new gardener. If the gardener takes a long time to catch the scamp it may be necessary to have a new gardener and a new scamp chosen so that more children will participate in the activity.

LAME FOX AND CHICKENS

The player who is chosen to be the lame fox stands in his den which is a space marked off at one corner of the playground. The rest of the players who are chickens are behind a line at the opposite end of the playground. The chickens leave their yard and approach the fox's den calling "Lame fox, lame fox can't catch me!" The lame fox may take only three steps outside of his den and then must hop on one foot as he tries to tag the chickens. Any players tagged by him then become foxes and are taken back to his den. When the game is continued they help catch the chickens, these new foxes being limited to three steps just as the first one was. The last chicken caught is the fox for the next game.

TAG THE BALL OR BEANBAG

The class is divided into groups of six or eight, and the player in each group chosen to be "it" stands within a circle formed by the rest of the players who stand two or three feet apart facing the center of the circle. A ball or a beanbag is passed rapidly among the players with many changes of direction. It may be thrown across the circle or from any player to a neighboring player on either side. The one in the circle is to touch the ball as it is passed from one to another. If he is successful in doing so the one who last touched the ball takes his place and the game is continued.

RING CALL BALL

The class is divided into groups of not more than ten and a player chosen to be "it," stands in the center of each circle formed by the remaining players of each group. "It" tosses a ball into the air, at the same time calling the name of one of the other players. The player whose name was called runs forward to catch the ball. If he catches it before it bounces more than once he returns to his place in the circle. If he fails to do so he takes the place of the one in the circle.

SCHOOLROOM GAMES FOR SECOND GRADE.

BEAN BAG RELAY.

The first child in each row has a beanbag, which at a signal he places on his head and runs forward to touch the wall at the front of the room. He then returns to his seat, and after he is seated passes the beanbag back to the player in the seat back of him. This player repeats what the first one did, and the game continues until all have run. The row which finishes first and has the least number of fouls against it wins. It is a foul to drop the beanbag, to pass it back before being seated, or to start before the beanbag is placed on the head.

HIDE THE ERASER.

The player who is chosen to be "it" goes out in the hall while the rest of the players decide where to hide the eraser and while someone puts it in its hiding place. The outside player is then called back, and the hunt begins. Much interest is added to the game if the children sing a well known song very softly if the hunter is far away from the object and more loudly as he approaches it. Another way of indicating nearness to the object is the clapping of hands. When the eraser is found the one who is "it" chooses some one else to take his place.

GROUP RACING.

All the children in a row of seats form one group. If there are six rows in the room the first, the third, and the fifth rows race first. Then the second, the fourth, and the sixth rows race. Finally the winners of the first and second races run to determine the winner of the race for the entire room. In each case when the teacher gives the signal all of the players in a row rise at the right side of the row and run forward and to the left completely around that row of seats, seating themselves from the side on which they started. The row wins which is back first and seated in good position.

AUTOMOBILE RACE.

I. This race is conducted in the same manner as Group Racing above, except that each row selects the name of some automobile which it represents.

II. Each row selects the name of an automobile which it represents in the race. In this game however the first one in each of the rows, at a signal from the teacher, runs forward and touches the wall at the front of the room. He then returns to his seat and touches the hand of the next player in the row, who repeats what the first one did. The game continues until all have run. The row wins which has all of its players first in their proper positions.

NUMBERS CHANGE.

With the exception of the one who is "it" all of the players are in their seats and each player including "it" has been given some number between one and twelve. The one who is "it" stands at the front of the room and calls some number. The players whose number is called try to change places with each other before "it" can get a seat. If "it" succeeds in getting a seat the player who fails to get a seat is "it" and the game is continued as before. Occasionally "it" may call "All change" whereupon everyone must change to another place.

DO THIS, DO THAT.

The player chosen to be "it" stands facing the rest of the players who are standing in the aisles by their seats. He starts the game by saying "Do this," as he performs some simple activity. Everyone in the group is supposed to obey this command and if anyone is found who is not following, that player at once becomes "it." However if "it" should say, "Do that," no one is supposed to obey the command and anyone found doing so becomes "it." If the commands follow each other in rapid succession much fun can be derived from this game.

PETER PAN.

Peter Pan stands in his garden, a large circle or ellipse formed by the children. Four or five wood sprites stand outside of the circle. When Peter calls, "It is look-out time in the garden," the sprites must enter the garden at once. They call,

"Peter, Peter Pan
Catch me if you can."

The sprites may run straight across the circle, or dance about in the circle daring Peter to catch them. When a sprite is caught he becomes Peter and new sprites are chosen.

HOT BALL.

The children sit in their seats with hands lying on the desks, palms upturned, and the teacher plays some selection on the victrola. One child who has a ball runs up and down the aisles and puts the ball in the hands of some other child, who in turn runs and puts it in the hands of some one else. The object is to get rid of the ball as quickly as possible. The player who has the ball in his hands at the end of the music is "out." The player who had the ball just before the one who is "out" starts the ball as the game is repeated. The music may be stopped at unexpected times.

FAIRY STEPS.

The one who is "it" is blindfolded and then turned around several times. The other players are closely grouped around him. "It" calls out a number under ten which is the signal that he is starting to catch some one, and also tells the other players how many steps they may take to get out of the way. After taking the designated number of steps all of the players must stand still. When "it" finds some one, he guesses who it is. If he guesses correctly that person becomes "it," if not, he continues to be "it" until successful in identifying someone.

No Physical Education Outline could be complete without including stunts in its program. The child of the first or second grade is very ambitious in attempting to test his own abilities. There is very little emphasis in regard to the technique of the performance since fine coordinations are not necessary in reaching the standard of this period. Since most of the play activities must be adapted to the schoolroom or gymnasium during the winter season, stunts play an important part in the winter program.

SUGGESTIONS FOR THE STUNT PROGRAM.

Many of the Toy and Animal Rhythms previously described in Dramatic Play.

BEAR WALK.

This is a walk on all fours, hands and feet, with the legs kept straight. This gives the characteristic high hips and swinging gait of the animal.

BIRD HOP.

The arms are doubled up close to the shoulders as wings, and the feet are held tightly together. The hopping movement that is possible as a means of progression resembles the bird hopping.

FROG HOP.

From a squat position with the hands on the floor and the knees well out, a high hop forward is taken landing in the same position. In taking the hop both the hands and the feet are off the floor at the same time.

RABBIT WALK.

The position is on all fours with the feet slightly behind and to the side of the hands. The progression is made by putting all the weight on the feet as the hands are brought forward, then shifting all of the weight to the hands as the feet are advanced. The movement is smooth and fairly fast

DUCK WALK.

The hands are placed on the knees as the body is lowered to a squatting position. The movement is a slow walk in this position, swaying from side to side to resemble the waddling of the duck.

HEEL KNOCK.

Jump upward with both feet, knock heels together twice, and separate them before landing in an upright position.

MEASURE WORM.

Starting with the fingers touching the toes, walk forward on hands, keeping feet still, until the body forms a straight line. Next bring feet up to the hands as in the origional position. Continue this foward progression first on hands and then feet. Be very careful not to hollow the back

KNEE DIP

The weight is supported on one foot. Grasp the other foot behind the back with the opposite hand. With an arm outstretched for balance, touch bent knee to the mat and return to standing position without touching any other part of the body to the mat.

CRAWL WITH STIFF LEGS.

The hands are placed on the floor. Crawl forward with the legs held stiff.

JUMPING JACK.

Assume a squat position with knees wide apart and arms crossed in front of the body, with trunk erect and weight resting forward on the feet. Suddenly jump to a standing position with the feet wide apart, knees straight, weight resting on heels, and arms extended sideways. Continue changing from a squat to an erect position without losing balance.

CLICK HEELS TO SIDE.

From an upright position, step on the left foot, placing it across the right foot. Throw the body in the air, kicking both feet to the right, and clicking the heels together while in the air. The next time cross the right foot over the left and click the heels together toward the left.

TURKISH STAND.

Sit down on the floor, fold the arms, and cross the feet. Lean forward throwing the weight on the feet, straighten the legs and assume an upright position.

CORKSCREW.

Place a small object on the outer side of the right foot. Pick up this object by crossing the left hand in front of the body around the outside of the right leg, forward between the legs and around in front of the right leg. The feet are in a stride position and the only part of the body in contact with the floor.

FORWARD ROLL.

The hands, head, and feet are resting on the mat. By means of kicking up the feet and keeping the body folded up like a ball, roll over and spring to an upright position.

THE RELIEF PERIOD.

The relief period, as its name indicates, is a brief period in which are given vigorous activities which serve to counteract the ill effects of the lack of activity in the daily school program. Children are by nature poorly adapted to the artificially imposed inactivity of school life and should be given frequent opportunities for free movement. It is necessary for children to expend much nervous energy in inhibiting their desire for normal activity, and short periods devoted to vigorous exercise at frequent intervals during the day have a remarkably refreshing effect both mentally and physically. The relief periods should be two minutes in length and there should be four of them in the daily program. The first relief period should be halfway between the beginning of school and the mid-morning recess; the second should be between recess and noon; the third should be between the beginning of the afternoon session and recess; and the fourth one should be between the afternoon recess and dismissal time. The small loss in time is more than compensated for by the increased ability to do mental work after such a period of relaxation. The relief period should in no way be considered to be a substitute for the regular instruction period in physical education; provision for which should be made in each day's program.

Practically any of the stunts used for these grades, the animal walks, toy rhythms, singing games and some other games may be used as relief period activities if they are so familiar to the children that all of the time can be spent in activity. No new material should be presented in the time devoted to relief drills. Teachers are reminded again that the children should have a good time at this period, that there should be spontaneous laughter in order that the greatest benefits may be derived from the activities.

SUGGESTIONS FOR RELIEF PERIOD ACTIVITIES.

I. Nursery Rhymes already learned.

Little Miss Muffet
Hickory Dickory Dock
Goosie Goosie Gander
Humpty Dumpty
Jack and Jill
Diddle Diddle Dumpling
Three Little Mice
Pussy Cat, Pussy Cat
Sing A Song of Sixpence
This Is the Way

II. Games that are already familiar.

Bend and Stretch Relays
Do This, Do That
Automobile Race
Bean Bag Relay
Group Racing
Numbers Change
Follow the Leader
The Boiler Burst
Crossing the Brook

III. Mimetic Exercises

Giants
High Stepping Horses
Indian Ponies
Ducks
Camels
Police Horses
Jack in the Box
Elephants
Bucking Broncoes
Motorcycle Cops
Riding a Bicycle
Aeroplane
Locomotive
Elevator
The Shadow
Peacocks
Jumping Jack

IV. Miscellaneous Activities

Running in Place
Vaulting Seats
Skipping Around Room
Hopping
Bouncing Like a Rubber Ball
Rolling Hoops
Jumping Rope
Leaping
Placing Book on High Shelf

PART IV

PROGRAM

The following points have been considered while formulating a Physical Education Program.

1. In selecting material for each month an effort has been made to make the activity seasonal as well as progressive in nature.

2. The program for the winter quarter has been arranged so that the material may be adapted to the schoolroom if a gymnasium is not procurable.

3. Twenty minutes per day is the minimum allotment for instruction. Beginning teachers may find that it is necessary to devote more than one period for each designated plan

4. A brief review should be permitted at the beginning of each period in order to allow for the need of immediate activity.

5. This program should be considered only as a basis for further elaboration by the teacher.

Week	MONDAY Games	TUESDAY Dramatic Play with Music	WEDNESDAY Dramatic Play without Music	THURSDAY Dramatic Play with Music	FRIDAY Games
I.	Weigh Measure Discussion of Sportsmanship	Modes of Locomotion Walk p. 11 Run p. 13 Fast and Slow Game Run and Stop p. 13 Playing Statue p. 49	How Creatures Walk p. 87	Modes of Locomotion Variety of Walks Quiet p. 11 Heavy p. 11 Energetic p. 12 Skip p. 14	Circus p. 109 Cat and Rat p. 109
II.	Cat and Rat p. 109 Ring Master p. 113	Modes of Locomotion Review Walk p. 11 Run p. 13 Skip p. 14 Introduce Jump p. 14 Gallop p. 14	A Day at the Sea - shore p. 100	Circus Animals Elephants p. 18 Camels p. 18 Bears p. 19	Midnight p. 110 Squirrel in the Trees p. 110
III.	Midnight p. 110 Froggie in the Meadow p. 112	Circus Animals High Stepping Horses p. 22 Indian Ponies p. 21 Monkeys p. 21 Kangaroos p. 20	Raking Leaves and Building a Bonfire p. 101	Band p. 23 Drum Major Instruments Horns Drums Cymbals	Froggie in the Meadow p. 112 Slap Jack p. 111
IV.	Slap Jack p. 111 Midnight p. 110	Circus Parade p. 23	Choice of Story	Circus p. 24	Squirrel in the Trees p. 110 Cat and Rat p. 109

Week	MONDAY Games	TUESDAY Dramatic Play with Music	WEDNESDAY Dramatic Play without Music 1-3 Stunts 2-4	THURSDAY Dramatic Play with Music	FRIDAY Games
I.	Weigh The Boiler Burst p. 114	Christmas Toys Train p. 24 Merry-Go-Round p. 26 French Doll p. 28	Making A Snow Man p. 102	Christmas Toys Rocking Horse p. 28 Tin Soldier p. 27 Jumping Jack p. 29	The Boiler Burst p. 114 Have You Seen My Sheep p. 114
II.	Have You Seen My Sheep p. 114 Follow Me p. 115	Christmas Toys Rag Doll p. 30 Ball p. 30 Aeroplane p. 32	Stunts Bear Walk p. 125 Bird Hop p. 125	Christmas Toys Jack-in-the-Box p. 31 Top p. 31 Christmas Candles p. 33	Follow Me p. 115 Toy Tag p. 116
III.	The Boiler Burst p. 114 Good Morning p. 115	Christmas Story The Tin Soldier p. 75	The Golden Cobwebs p. 85	Toy Shop p. 34	Toy Tag p. 116 Going to Town p. 116
IV.	Good Morning p. 115 Follow the Leader p. 115	Toy Shop p. 34 continued	Stunts Rabbit Walk p. 126 Follow the Leader p. 115 using Interpretations of various animals	Christmas Story Around the tree p. 33	Twas the Night Before Christmas p. 116

Week	MONDAY Games	TUESDAY Dramatic Play with Music	WEDNESDAY Dramatic Play without Music	THURSDAY Dramatic Play with Music	FRIDAY Games
I.	Weigh Measure	Animals of Barnyard Ducks p. 35 Chickens p. 36	"A Visit to the Farm" p. 103	Animals of Barnyard Roosters p. 36 Peacocks p. 37	Follow the Leader p. 115 Slap Jack p. 111
II.	Froggie in the Meadow p. 112 Snake Catch p. 109	Animals of Wood and Field Rabbits p. 38 Squirrels p. 39	"The Three Pigs" p. 82	Animals of Wood and Field Lambs p. 41 Frogs p. 40	Snake Catch p. 109 Brownies and Fairies p. 111
III.	Brownies and Fairies p. 111 Teacher and Class p. 113	Animals of Wood and Field Birds p. 42 Butterflies p. 43	"The Little Gray Pony" p. 81	Animals of Wood and Field Grasshoppers p. 39 Field Mice p. 40	Teacher and Class p. 113 Dog and the Bone p. 112
IV.	Dog and the Bone p. 112 Snake Catch p. 109	Animals of Wood and Field Fireflies p. 43 Bees p. 44	"The Foolish Timid Rabbit" p. 86	Animals of Wood and Field Crickets p. 44 Turtles p. 41	Brownies and Fairies p. 111 Teacher and Class p. 113

GRADE II

OCTOBER

Week	MONDAY Games	TUESDAY Dramatic Play with Music	WEDNESDAY Dramatic Play without Music	THURSDAY Dramatic Play with Music	FRIDAY Games
I.	Weigh Bird Catcher p.117	"Little Miss Muffet" p.61	"The Tale of Peter Rabbit" p. 92	"Pussy Cat, Pussy Cat" p. 65	Wood Tag p. 117 Fishermen's Net p 117
II.	Wood Tag p.117 Red Light p. 119	"Jack and Jill" p. 63	"The Ant and the Grasshopper" p.93	"Goosie Goosie Gander" p.62	Red Light p. 119 Lame Fox and Chickens p.120
III.	Lame Fox and Chickens p.120 Bear in the Pit p. 118	"Humpty Dumpty" p.62	Playing Indian p.103	"This Is the Way" p. 67	Bear in the Pit p. 118 Fishermen's Net p.117
IV.	Bird Catcher p.117 Red Light p. 119	"Three Little Mice" p.64	"How the Indians Make Their Blan - kets" p.91	"Hickory-Dickory Dock" p.61	Wood Tag p. 117 Red Light p. 119

Week	MONDAY Games	TUESDAY Dramatic Play with Music	WEDNESDAY Dramatic Play without Music 1-3 Stunts 2-4	THURSDAY Dramatic Play with Music	FRIDAY Games
I.	Weigh Hide the Eraser p. 122	Giants p. 54 "The Selfish Giant" p. 78	Skating p. 102	"The Old Witch" p. 56 "Hansel and Gretel" p. 78	Hide the Eraser p. 122 Bean Bag Relay p. 122
II.	Bean Bag Relay p. 122 Group Racing p. 122	Frost Elves p. 55 "The Shoemaker and the Elves" p. 78	Knee Dip p. 126 Turkish Stand p. 127	"Fairies" p. 57	Group Racing p. 122 Do This Do That p. 123
III.	Do This Do That p. 123 Automobile Race p. 123	"The Bear Who Wanted to be a Soldier" p. 71	"The Tar Baby" p. 104	"The White Swan" p. 72	Automobile Race p. 123 Hot Ball p. 124
IV.	Hot Ball p. 122 Group Racing p. 124	"The Lamplighter" p. 76	Corkscrew p. 127 Jumping Jack p. 127	Choice of Story	Bean Bag Relay p. 122 Automobile Race p. 123

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